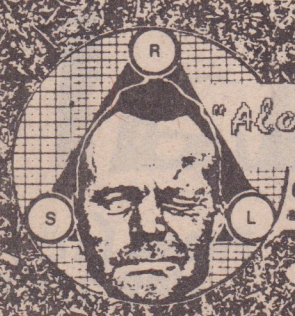
MAXIMUMROCKNROLL

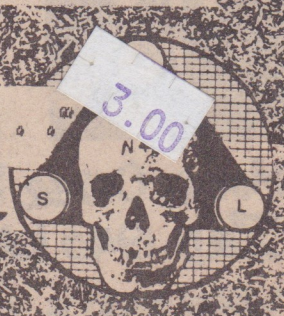
No. 33 $1.00 In memory of D. Boon February '86

RAUNCHETTES
POWERAGE
DEFOLIANTS
ANTI-HEROES
URGENT FURY



"Alot of times they think we're cops. . ."

Survival Research Laboratories



3.00

COMPLETE SETS OF MRR

MRR has been trying to raise enough money to organize a community center type of hall in San Francisco for quite some time now, but mainly due to lack of enough money we continually have to put it off. It's been our long term plan to get a space where we can headquarter our offices, as well as have gigs and other alternative events, plus supply a focal point for people and a workspace for graphic art needs. It would also be a place for visiting bands to crash, as well as a possible practice place for local bands. Our concept is to have a governing body of band members, show goers, and representatives of other community-based organizations, all determining collectively the shows, movies, community meetings, regular space utilization, etc. The desired goal: an environment that fosters creativity and unpredictability, as well as helping unify the scene through group effort.

Of course, this is a long term plan. The amount of money needed to establish such a precedent in the U.S. is vast, and it will be a while before we can economically afford the project. Monies earned from MRR zine and records are being saved for this, but more is needed. One way we've decided to raise some cash is going to be through an auction. We've saved about 30 complete sets of MRR zine (from issue #0--the one that came with Not So Quiet On The Western Front--through #35, which will be the issue out when the auction is closed--April 1, 1986). Hopefully, by that date, anybody anywhere will have an equal opportunity to get his or her bid in. The 30 people with the top bids will get the sets shipped to them in early April. The minimum bid accepted will be $40. Shipping in the U.S. will be done by UPS, while overseas shipping will be done by surface mail (takes 2 months or so, but is within reason cost-wise). Therefore, winners in the U.S. will be charged $5 extra for shipping, while Canadians will owe $10, and people overseas will owe $15. Payments will be due upon notification of bid acceptance (postal money orders or cash for U.S. and Canada, and either postal money orders or bank drafts or cash in U.S. dollars for those overseas).

While the idea of an auction isn't too exciting to us because of the mercenary aspect of it, we feel that the good purpose of the money earned will help not only our local scene, but also touring bands and perhaps inspire others to initiate the same kind of projects in their cities.

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Sex Pistols Anarchy Tour
Cramps Eldorado
Simple Minds
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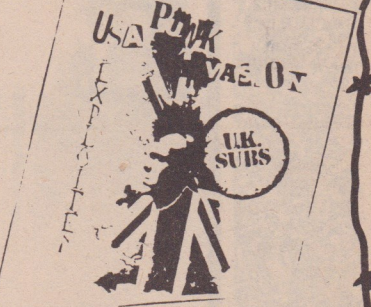
W.A.S.P.
Motley Crue
Dio
Iron Maiden Piece of mind tour
Stranglers Aural sculpture tour
Ramones Bonzo goes to Bitburg
Japan Tin Drum*

The Cure Inbetween days
The Damned Smash it up*
Exploitd/U.K. Subs U.S. tour*
Motorhead group poster

Please list alternates



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WHOLESALE INQUIRIES INVITED

MAXIMUMROCKNROLL

RADIO STATIONS: MRR Radio shows are now available for stations only. Cassettes are $5 per show. Contact Max at P.O. Box 288/ Berkeley CA 94701

MAIL ORDER:
U.S. & Canada: Current & back issues available from U.S. address at bottom of page. Copies are $1.50 each/ 6 issues sub for $9.
U.K.: Current & back issues available from MRR/ P.O. Box 59/ London N22/ England. Copies are £1.25 each/ 6 issue sub for £7.50. Write this address for European wholesale info as well.
EUROPE: Current & back issues available from U.K. address above. Copies are $2 each/ 6 issue sub for $12
AUSTRALIA, ASIA, AFRICA: Current & back issues available from U.S. address below. Copies are $3.50 each/ 6 issue sub for $21
SOUTH AMERICA: Current & back issues available from U.S. address below. Copies are $3 each/ 6 issue sub for $18

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously
Ad Reservations: now, in order to be guaranteed
Ad Copy In: 1st of month
Issue Out: 15th of month

AD SIZES AND RATES:
1/6 page: (2 1/2 x 5 down) $20
1/3 page: (5 wide x 5 down) $40
1/2 page: (7 1/2 x 5 down) $60(2 or more items only!)

BACK ISSUES AVAILABLE:
Issues #9-32

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Tim Yohannan
Jerry Booth
Ruth Schwartz
Steve Spinali
Mitzi Waltz
Kent Jolly
Rick Stott
Max Hechter
Brian Edge
Erikka
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Scott
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Nina Nishit
Anjali & Martin Ex
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Photo by Bobby Adams
Layout: Martin & Butch

SELL MRR AT GIGS: if you're interested in doing this in your area, please contact us for info on cheap prices.

READERS: if your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't reorder, please let us know the name of the place so we can tell our distributors. Your input in essential.

Please continue to send all records, tapes, letters
articles, photos, etc., to:
MAXIMUM ROCK'N'ROLL
P.O. BOX 288
BERKELEY CA 94701

TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay. The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

Steve Spinali

A.O.D./BEDLAM-split EP
A.Y.S.-EP
CANNIBALS-Christman Rock'n'Roll-45
D.I.-Horse Bites..-LP
ED GEIN'S CAR-Making Dick Dance-LP
FAITH NO MORE-We Care a lot-LP
GNA GNA-Crawling Chaos-EP
JESUS & MARY CHAIN-LP
LEFT-Last Train ...-12"
RAUNCHETTES-Your Eyes-45
MARC RILEY & CREEPERS-12"
S.L.A.-LP
T.D.K.-La Farmacia de mi Barrio-45
V/A-It Came From the Pit-LP

Ruth Schwartz

DEATH OF SAMANTHA-Porn in the USA-45
DEFOLIANTS-How Much..-TP
DRUNK INJUNS-Live-10"
ED GEIN'S CAR-Making Dick Dance-LP
8th ROUTE ARMY-LP
JESUS & MARY CHAIN-Psychocandy-LP
M.J.B.-How to Abandon...-LP
NILS-Sellout Young-12"
NO MEANS NO-You kill Me-12"
PURPLE THINGS-Deep in the Mind of..-12"
RAUNCHETTES-45
SCRAPING FETUS OFF THE WHEEL-Nail-LP
SUBCULTURE-LP
SUBHUMANS-Worlds Apart-LP
V/A-S.F. Unscene-LP

Pushead

NEUROOT-demo
DEPRESSION-Australia, Australia-12"
POISON IDEA-Kings of Punk-LP
CONCRETE SOX-LP
BUTCHER-EP
METALLICA-Master of Puppets-LP
DEPRAVED-Come on Down-LP
V/A-1984 the Second-LP
ATTITUDE ADJUSTMENT-any
MACE-Process of Elimination-LP
CIVIL DISSIDENT-First Blood-EP
CHRIST ON PARADE-10"
DEAD CAN DANCE-Spleen and Ideal-LP
BROOD-LP

Tim Yohannan

A.O.D./BEDLAM split EP
A.Y.S.-EP/S.A.-flexi
DEFOLIANTS-TP/SQUIRT-LP
DEPRAVED-LP/HINOMAGA-EP
DEPRESSION-LP
D.I.-Horse Bites-LP
G.A.S.H.-TP /PUBLIC HUMILIATION-EP
JESUS & MARY CHAIN-LP
LEFT-Last Train-LP
LA MUERTE-And Mystery Goes On..-12"
PURPLE THINGS-Deep in the Mind of..-12"
V/A-Matrax-TP
V/A Skate Rock #3-LP
V/A-Hardcore House-TP
V/A-Came From the Pit-LP

Kent Jolly

Dogtowne

MINUTEMEN-Three Way Tie For Last-LP
UNREST-Scott and Zelda-EP
V/A-It Came From the Pit-LP
JESUS & MARY CHAIN-Psychocandy-LP
VOMIT LAUNCH-Fish Butt-TP
ED GEIN'S CAR-Making Dick Dance-LP
GOVT ISSUE-Live-LP
PILLSBURY HARDCORE-EP
FOETUS-Nail-LP
SUBCULTURE-Scream-LP
V/A-S.F. Unscene-LP
SOUTHERN CULTURE ON SKIDS-LP
AGRESSION-Live-LP
PUBLIC HUMILIATION-Goony Tunes-EP

Martin Sprouse

A.O.D./BEDLAM-split EP
V/A-Hardcore House-TP
GASH-TP
V/A-We won't Be Your Fuckin Poor-LP (2)
DEPRAVED-LP
V/A-Target You-TP
A.Y.S.-Expect No Mercy-EP
FAIR WARNING-LP
V/A-It Came From the Pit-LP
MAIMED FOR LIFE-What Happened-TP
V/A-Skate Rock #3-LP
JESUS & MARY CHAIN-LP
S.A.-I Get Position-flexi
SUBHUMANS-Worlds Apart-LP
CRASS-Blame the Men in Black-LP(2)

Max

CULTURCIDE-Depressing Christman-45
NILS-12"
GNA GNA-45
DEFOLIANTS-TP
JESUS & MARY CHAIN-Psychocandy-LP
BLATANT DISSENT-EP
EMBRACE-TP
ED GEIN'S CAR-Making Dick Dance-LP
A.Y.S.-EP
FUN THINGS-Savage-45
PETER & TEST TUBE BABIES-Wimpeez-45
D.I.-Horse Bites...-LP
RHYTHM PIGS-demo TP
PURPLE THINGS- 12"
DRUNK INJUNS-10"

MAXIMUM ROCK N ROLL RADIO

ON THE AIR

CSJR Edmonton,ALTA 93FM Fri 9PM
CFMU Hamilton,ONT 93.3FM Mon 11PM
CFXU Antoginish,NS 700AM Wed 7PM
CHMR St Johns,NFD 860AM Fri 11PM
CKMS Waterloo,Ont 94.5FM call sta
CRSG Montreal,Que call station
KASR Tempe,AZ 660AM call sta
KCMU Seattle,WA 90.5FM call sta
KFAI Minneapolis,MN 90.3FM Sat 7PM
KFCF Fresno,CA 88.1FM Tues 9PM
KHSU Arcata,CA 91.5FM Thur 11:30PM
KJHK Lawrence,KS 91FM Mon Midn
KOPN Columbia,MO 89.5FM Sat 2:30AM
KPFA Berkeley,CA 94.1FM Tues 9PM
KUGS Bellingham,WA 89.3FM Wed 11PM
KZUM Lincoln,NE 99.3FM Thur 10:30PM
WEFT Champaign,IL 90.1FM Thur 9PM
WHUS Storrs,CT 91.7FM Sat 3PM
WITR Rochester,NY 89.7FM Thur 9PM
WRSU New Brunswick,NJ 88.7FM call sta

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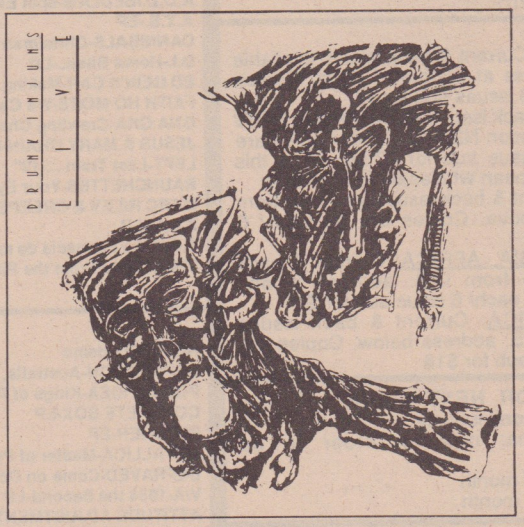

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SEPTIC DEATH

DRUNK INJUNS

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DI horse bites.... 7.00
SCIENTISTS atom... 6.00
ADMIT YER SHIT... 2.25
ANTI NOWHERE LEAGUE
we're the league.. 8.00
long live the " ... 8.25
VINYL SOLUTION.. 8.25
MISFITS legacy of brutality
comp. of rare tracks... 7.00
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we have too many of these singles. They're now $1.50 each, first come first served. PLEASE LIST ALTERNATIVES !!:
Apostles-5th, or curse, or Giving of Love/Condemned to Death/Discharge-price of Silence/Ill Repute live!/Mortal Micronotz live/State-no illusions/YDI/Crash Box/Graven Image/Flower Lepards/Manifest Destiny-love our country/Modern Industry/Resistance 77-nowhere to play. We're givin' 'em away!

DISORDER RECORDS Feb 86 #33
1850 Union St. Room 488
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We carry the entire Rough Trade catalog, including the CRASS label.

HOW TO ORDER!
- Make a list of records+prices
- While you're at it, make a bunch of alternative selections or else give us permission to use our excellent taste.
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- Pay by MO, check, or cash or 5,000 Bazooka comics
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- Doesn't ~~Rocky IV~~ make u puke the world.

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USA 4th cl.	1.75	.25	.15
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Overseas customers- we'll send an airmail note when we send the order - please add 50¢.

Hi from Jon, Max, Ken, Frank, Carl, Wendy, Alisa, Bonza..

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wonderful?... 7.00
CHRIST on PARADE.. 5.75
SKATE ROCK 3... 5.25
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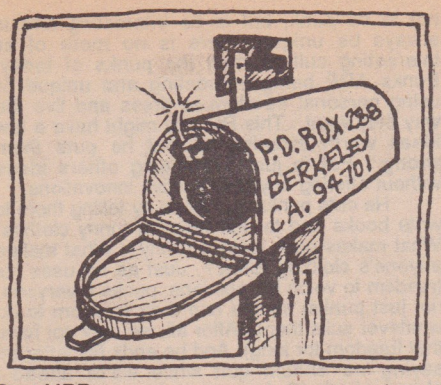

Dear MRR,

I am a white, upper-middle-class suburban boy who follows all the latest trends in the music world. When Madonna was big, I flattened my stomach. When Bruce was big, I worked out with weights and got a job at the local garage. When Prince was hip, I did buttocks exercises. Now I am convinced the Fat Boys are the next big thing and am gorging myself with junk food. But to be a true hip hopper, I have picked up on the jive talk, sheet. I don't wanna ill out but I have a deaf question for your readers since they all seem to be hip (or should I say hip hop?) on the various music scenes. Chill, Homeboys, but how does this honkey boy get a scratchin' set up? Does Radio Shack carry a good line of scratchin' equipment? Can I use my CD player? Everytime I ask one of the yo-boys they say, "Sheet, chill, boy and give me your clothes." Then I have to walk home in my underwear. I can't find any information on scratchin' and poppin'. Can anyone help me?

Master of the groovy swingin' shakin' suburb of Towson, MD --Jim Hofboyy/1646 Yakona RD/Baltimore MD 21204

P.S. Is it hard for a fat person to fuck?

P.P.S. I won't play "Sun City". Solidarity!

Dear Martin Sprouse,

My name is Tigger, I do the REAL Threat Press. The title and idea of doing a 'zine were ripped off from me by a capitalist, porcine, perverted nazifuck by the name of Truman Bently, also known by his monniker of "Dave Hate", who also resides in this sprawling suburb known as Columbus, GA.

Because of the similarity of the names of our 'zines, and because you evidently did not know of the existence of my 'zine, I have a major big time problem that I'd appreciate your help in solving. I don't know how much damage has been done... I kind of expect to start getting letters from confused subscribers (some possibly asking for refunds) any day now. I expect that as a result of this editorial, my advertising returns in the future will be hurt as well.

Please, do me a favor (one I kind of feel like I deserve), and print the warning that I have included along with this letter. I'd send an ad, but frankly man, I don't have the cash. The real Threat Press only costs $1 per issue, flat. That includes no bullshit secretarial fees (That asshole doesn't have a fucking secretary!! No joke!) no royalties, no $1200 advertising debts; we charge what it costs us to print and mail.

The real Threat Press is the brainchild of a mixed staff of Anarchistic, Apolitical, and Socialistic individuals, all of whom take a violent stand against Fascism, especially the type exhibited by the sick fucker who does the Threat Press International .

READERS: For more information on the real Threat Press, send a stamp to the address listed at the end of the letter.

If you want to do me a real favor, write to the Threat Press International and tell Truman Bentley to FUCK OFF! (Threat Press International/P.O.Box 8691/ Columbus,GA 31908-8691). Please send this bastard lots of hate mail. The more mail he has to dig through, the more difficulty he will have in retrieving the money he has suckered other people out of. Thanx.

Tigger c/o Threat Press / 2000 Poplar Dr. / Columbus,GA 31906

Hi MRR,

Attention reactionaries--NAZI PUNKS FUCK OFF! I'm a veteran of both the Navy and Marines of this country you claim to be so proud of, and I'M A PEACE PUNK. I was a corpsman like you see on M.A.S.H. TV trained for nearly 4 years in NBC--Nuclear, Biological, and Chemical Warfare. I know what kind of dangers are prepared for us. I've seen the stupidity of those who believe its effects can be controlled. I know the how and even why that most of us will not be fortunate enough to die immediately. We will be too extensively injured to have the strength for suicide, and even if it is regionally controlled, no relief will be available until you've already starved, or frozen to death. If this leaves you depressed then you're wasting time and need to get off your ass and do something about the mess. If you think that I am a liar then I would like to know where you get your information. What have you witnessed? What have you experienced? What is your veteran status?

Before selling out to the military I was a hippy. Do you know how much skins are like hippies? Both couldn't exist without the incredible affluence of this country or the alternative lifestyle provided by their hard-working peers. Today's gigs and yesterday's "happenings" turned into violent scenes because "proud" people are too macho to use their brains, or feel their hearts, to find that humble courage which becomes your own person and a free citizen.

Exercising patriotism by attacking others is nothing less than cowardly exploitive hatred. There are smarter exploitive cowards who can use that hatred. Would you like to know how that works?

"Terror is the realization of the law of movement; its chief aim is to make possible the force of nature or history to race freely through mankind, unhindered by any spontaneous human action...the rulers themselves do not claim to be just or wise, but only to execute historical or natural laws..."

--Hannah Arendt, The Origins of Totalitarianism

Terror rules! It rules macho patriots. It rules skins. It ruled Hitler when he finished exploiting the brown shirts and the SS wiped them out in the Night Of The Long Knives. If history repeats itself the next Hitler will know what to do with the brown shirts and the skins.

Finally, a letter in MRR#31 was an appeal from "kids" for older punk role models. Inspiration is great, but don't make yourself an image of someone else. That's another authoritarian method of making you stupid. Careers can make you stupid but there are no stupid careers. Society is interdependent enough to assert your struggle anywhere. Model your efforts with other sub-cultural battles. You will find the successful ones make education their first priority. The study of intense oppression like slavery or the Holocaust reveals the insidious characteristics in dark leaders to beware of and surprisingly extensive means of resistance. Don't forget that we are socialized creatures meaning that repression begins at home. Bring your resistance home through feminist studies. The best news is that all those college credits through minority study programs are fully transferable. College or not, there is no losing with this kind of interest.

Well, one last thing I should say. What issues to advocate or oppose is a matter of individual choice. My ultimate objective is that the only thing we should not tolerate is intolerance. There is room in the world for all of us. Only one option is not available. War can no longer preserve civilization or perhaps even the soveriegnity of a nation. The risk is an entire planet's worth of life. No one's pride and no way of life deserves that alternative.

PEACE.LIVE LONG AND PROSPER.

P.S. Kent Nielson--a good place to find we men's limits in avoiding sexism can be found in Susan Griffin's book, Woman and Nature:The Roaring Inside Her, Harper/Colophen books CN 744

EZ/110 N.Fremont Av#A2/Pittsburgh,PA 15202

MRR,

This is in response to Amy Strickland's letter in #31.

You say being a skin now is like being a punk 10 years ago. That's bullshit. You didn't see punks 10 years ago mindlessly wrecking gigs and fucking up scenes.

I try not to be prejudiced against skins, but it's kind of hard to not be prejudiced against some shaved and studded asshole seeing how many heads he can bash at a gig. You're no better than the fucking redneck Rambo buttfuck. All you do is leech off the punk scene which you supposedly hate so much. Fuckups like you desert punk when it gets tough because you don't have the guts to work for a better scene.

Punk is being free to be what you want without assholes like you infringing on others rights. I quote Mr. Jello Biafra, NAZI PUNKS... FUCK OFF!

Ric Olson/ 815 N 600 E/ Bountiful, Utah 84010

Dear MRR,

This is a response to Scott Lloyd's letter in issue #31. Scott, why don't you get your head out of your ass? Your blatant nazi "patriotism" is a joke. You claim that America is your country and you have hatred (maybe fear?) for anyone who isn't American. Well, let me tell you something, unless your parents, and all of your relatives before them, were full-blooded American Indian, then somewhere along the line your relatives were foreigners. Your "foreigners" killed the American Indian and took over their country. So it was never your country.

Don't get me wrong, I'm not criticizing you, just your ideas. Maybe if you took an honest look at America you'd realize that it's not the utopia you think it is. Our country (mine, yours, everyones) needs much more improvement (politically, economically and socially) before we'll all have something to be proud of. But don't you use your insecurities to put us (the people who honestly want to change our country for the better) down. Better Red than Rambo, Sylvia/ 233 High St./ Modesto, CA 95354

Dear MRR,

I don't have any specific experience with gangs, but I have a few ideas that might be of interest to John Hardin in Albuquerque (issue #30), and possibly to other people.

Rather than trying to deal with the problem you're having with Chicano/Mexican gangs directly, you might begin by developing a good relationship with whatever progressive Chicano/Mexican organizations and/or community groups exist in your city. Even though many punks here in Denver don't consider themselves "political" individuals, the bands have always been willing to do benefits. Most recently ACID RANCH played an Anti-Apartheid Benefit, along with a reggae band and gospel group. A couple of years ago some benefit shows were done to raise money for an independent Chicano/Mexican community center. Although one of those shows resulted in the people from the Center having to do major repair to a wall smashed up by overly-enthusiastic slammers, they later let us use their own building for a show when the promotor lost his site at the last minute.

There were a lot of doubts and some tension at the beginning of that show (WHIPPING BOY), but by the end of the evening the Chicanos who were there to do security were out on the floor slamming with the punks. Meanwhile, the punks took over protecting the mirrors that lined one entire wall--for karate classes. Not one mirror was cracked that night. Maybe the effect was only temporary, but a lot of barriers came down that night.

In the same vein, you might think about inviting a break or rap group, or a Latino band to perform at one of your shows. It's been done in a couple of contexts here--one being the Rock Against Reagan concert. In these cases a lot depends on how much punks are willing to loosen up and be open-minded. Believe it or not, there are people so committed to hardcore they wouldn't be caught dead letting themselves enjoy any other type of music! The point is, acceptance is a two-way street.

You could also order some tapes put out by punk bands in Mexico and South America. Try to get record stores you go to to stock them

and see if any of the Chicano record stores would consider that too. I'm not saying the goal is to turn Chicanos into punkers, but it's obvious that scenes are developing in Latin America with very progressive bands. It's good if people other than ourselves know about that.

Also remember that there are very likely Chicanos in your own scene who could and should be consulted for insights and input in dealing with your situation.

Something that might be a good idea that hasn't really been tried here is to do some "public relations" work in the neighborhoods where you have shows and where you live. A couple of years ago a lot of our shows were done at the Dust Bowl and Atzlan (and recently the Federal Theater), all in Chicano neighborhoods. In fact most shows are done in "economically depressed" areas where rent is cheapest. If this is the case in Albuquerque, try putting out some flyers saying in your own words who you are, what punk is about, that you'll be doing a show, whatever. On this score, I assume punk means more than "looking a little strange," and hoping to accepted anyway. Also bear in mind that the hostility you've experienced might have something to do with that phenomenon called gentrification., i.e. the invasion of Anglos into 3rd World communities that usually results in their being priced out of their homes. The schemes of developers and city governments bear a distinct resemblence to the way New Mexico was ripped off from Old Mexico in the first place! I don't know if you were living in a Chicano area, but you can fight the developers, condoizers, slumlords, fight for low-cost housing, and be actively anti-racist, as opposed to non-racist. Actions speak louder than...etc.

Without making any kind of public statement or taking any visible actions, the stance of being punk can seem a pretty hollow rebellion to people on the "outside" looking at us. After all, look at all those hippies who traded their lovebeads for 3-piece suits. There are many aspects of punks' "oppression" that will disappear if punks trade in their values to fit in later on. Unless you accept the myth that "anybody can make it in America", regardless of history, income, background, the school you went to, etc., you can see that Chicano/Mexican oppression on the whole is not voluntary.

Of course, good will alone, or even good action isn't going to solve the contradictions of a society built historically on priveleges given the Anglos. The few advances gained by the struggles of the 60's are rapidly being reversed. The Chicano movement itself will be the main force that can deal with the negative aspects of gangs. The fact that the movement isn't nearly as large, visible, or cohesive or radical as it was 15 years ago makes things that much harder.

I think we can, as Anglos, look to our own house, and set some priorities. All the information, exposes, and issues raised in the pages of MRR make a scathing critique of our (capitalist) society, as well as noting the failures and problems of attempts at alternatives (so far). As far as discussing what we can do about it, what the root causes are for people getting fucked-over here and everywhere else this country has "interests", how the set-up perpetuates itself, well, we need a lot more discussion. Personally, I believe the latter concern is one of the most important, 'cause by looking at that we have to look at bringing together different groups of people who could be getting together instead of fighting and being paranoid about each other. I believe, and U.S. history shows, that 3rd World people here and abroad have played a really pivotal role in both resisting this system, and culturally developing alternative ways for people to live and relate. It's important punks start building relationships outside their scene--not, excuse the sarcasm, just to dogs, cats, and cows!

Right now in Denver, the Chicano movement is practically non-existent compared to 3 or 4 years ago, but I'm sure that in Albuquerque, as well as here where Chicanos are the largest "minority", there are individuals you could meet and learn from, and kick around some ideas with. Try to meet some Chicano artists, musicians, or community organizers to start with.

I think if you try some of the stuff I've mentioned you may be able to develop some trust and credibility among Chicanos, and hopefully that will effect the gangs' attitudes towards the punk community.

I'd be glad to hear from John, and anyone else who wants to write.
E Wild/ c/o P&L Print Shop/ 419 W 12th Ave/ Denver CO 80204

Dear MRR:

I just want to touch on something that I recently noticed, that is: the way some people try to show how 'liberal' and open-minded they are in reference to people who have skin that isn't white.

How many people out there have heard something like "It's not their fault" or "They can't help it" when a subject like minority rights comes up? (or anytime, actually)

Since when was it a "fault" or something to be helped?

It also irks me when someone is telling me about a friend of theirs, and just can't resist adding something completely irrelevant like "he/she's black (spanish, indian, etc.).

Makes ya wonder how many of these people have really put much thinking into the subject and their feeling on it. The other day I actually overheard some people at school discussing me. It went like this: "Yeah, she's really cool for a girl". And they were serious!! They meant good, but I was hardly flattered.
B-No Queef/ 3213 W. Acoma Dr./ Phoenix, AZ 85023

MRR,

This is regarding the antagonistic letter from Pat in issue no. 31. So punk is dead eh? Why don't you open up your fucking eyes, you obviously have an extremely narrow mind. Hey, just because your scene died, doesn't mean punk has died all over. It's people like you who kill it. Newcomers read articles like yours and it turns them away from punk. Somehow, I agree with some of your points though, like making the most out of yourself, increasing your intelligence. But putting down punk is stupid. As long as there are punks, and bands, and gigs, punk will not die. Punk may not be as strong as it was, but calling it dead is not only pessimistic, but it also shows us how much faith people have in their values.

I also think it is pretty hypocritical of you to still mix with punks, fanzines, and punk music. If it is as dead as you say it is, why the hell do you bother putting out a zine, are you trying to leech money off "dead punks"? I really think no right-minded punk will even want to buy your zine after that letter you wrote. You say you're not sure you guys put it out? Probably because you don't know what the hell you are talking about, and your feelings are so mixed. Hey, STOP WHIPPING A DEAD HORSE, because if punk's as dead as you say it is, you are wasting your time, paper, money and the real punks' patience.

I put out an optimistic zine called Who Cares? Perhaps you have heard of it? Anyone who is intersted in it, send some postage and we will give it to you. We are not planning on getting rich off it. We just want people to know that there are people out there who still care about our ideals.
Jeff/ Who Cares? Fanzine/ 255 Palm/ Woodlake, CA 93286

P.S. Pat, where has all the good music gone, you ask? Maybe you should start listening to the Grateful Dead or possibly some of the thriving metal bands like Motley Crue, just like the rest of the flailing sell-outs.

Dear MRR,

I am writing about Pat from Boston (Issue#2), who claims punk is dead. I think he's naive to whats going on as conformists of today's society. He claims punk is dead--bullshit! Punk exists (thrives) in nearly every country, city, and small town. He says that rebellling against governments will never do anything. Any opposition is a threat, no matter how small. What does Pat want us to do, sit and watch a handful of people to destroy our world? Sorry, but thats not my idea of fun. he also says not to be punk, but to be interesting and to always be unique, there is no more of an interesting culture then the punks of today. Punks ARE being interesting and unique by using personal freedom to dress and live the way they want. This Pat guy might have a few ideas worth listening to, but he puts them wrong. Pat is just landbasing others ideas without offering any constructive innovations.

He cuts punks and skins by telling them to write books and to quit wearing funny clothes. What makes punk clothes funny? What makes anyone's clothing funny? Just as he uses his freedom to voice his opinions, punks (everyone, not just punks) should use their freedom to do whatever suits them. (After all, we may not have that freedom for long). And he ends his letter by saying we should quit while we're ahead--ahead of what? Anyway, I think he's a little off-base. Have fun, be what you want, and Pat--PUNK's NOT DEAD--yet.
P.S. DOGGY STYLE have many excellent ideas, they're also a great band and Pat--if you'd look beyond their music, you'd see some intelligent ideas (some you should pay attention to).P.S.S. Hi Brad X (I love ya Chico)
Shawn Campbell/ 4387Shorthorn Dr /Chico, CA 95926

Dear MRR,

This is in response to Injun Jane's letter (MRR#32). I.J., I agree that all of us on this wonderfully blue planet have the right to express our opinions, whether those opinions be liberal, leftist, or conservative. What saddens me tremendously is to see this freedom of speech neglected by our compatriots. I am not a 10 or 12 year veteran of the Conneticut HC scene (or of NY), but I've put in my 5 years, and the changes I've witnessed frighten me. I see a progressive diametrical split. There are those "straight-edge thrash" bands who advocate a really limited scene--they want those they like to go to shows, they don't appreciate any other bands but those similar to them; they self-admittedly have purposely alienated those who do not agree with them. This suspiciously conservative group is balanced by bands who refuse to limit themselves or anyone else for that matter; they can appreciate the effort or ability of bands even if they aren't particularly fond of them. Unfortunately, these 2 groups represent, respectively, the younger and the older punks. I wish I could answer, to myself, the question of age and it's influences. The Conneticut scene is made up of a good portion of "older" punks. Is this why it seems relatively nostalgic rather than current? Or is this a mis-perception of one of the "older" punks? All I know is that there is, and has been, developing a hierarchy of older and younger, and status; and that the "younger" punks seem to advocate a pseudo-free, censored environment. If the "older" punks fade away, who is going to keep the open and free atmosphere that has recently been threatened? If anyone can prove me wrong, do. I would hate to see all of our worst fears come true.
CGV/ 311 So Bald Hill Rd/New Canaan,CT 06840

Dear MRR,

About Matt Longbaugh's scene report from Jackson, Mississippi last issue. First off, Jackson is a great place to play, mainly because of the people. And I was glad to see their scene mentioned and local bands getting some exposure. However, I was surprised to see the verbal attack on the owner of the only club in the area that supports alternative music. Terry of W.C. Dons was the first club owner in the South (outside of our hometown of Pensacola, Florida) to give our band, MAGGOT SANDWICH, weekend shows. I'd like to point out that we had a great time too. Upon reading the obscenities hurled his way in the above-mentioned scene report, we decided to give him a call. He booked us on the first available Saturday night, Feb 8th. Anything about guaranteeing $350 sales off the bar was never mentioned. It's no picnic promoting HC shows (I know from experience) and Terry has to keep his club open if there's going to be any shows there in the future.

There's probably no one in Jackson that

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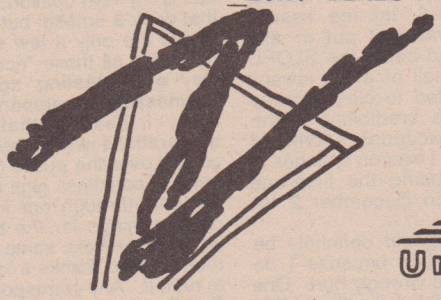

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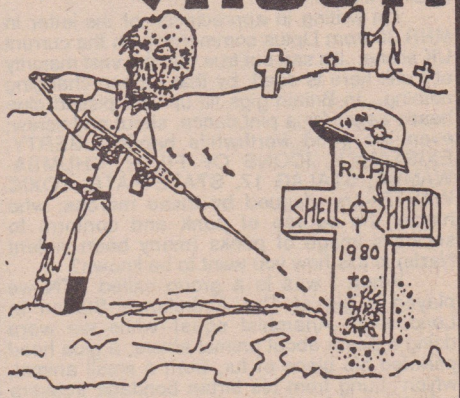

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has done more to support the scene than Terry, so try to support his club instead of putting him down. I'll be trying to contact The HOODLUMS to see if they'd like to play down here. I also know how it is trying to get shows here in the South if you don't play Top 40 or Country music. Us Deep South punks have got to stick together and support any club that will book our kind of bands, or we'll be back where we were a few years ago, driving to Atlanta or New Orleans to see shows. End of sermon.
Vik Kaos/ P.O. Box 9391/ Pensacola FL 32513

Dear MRR,
I'm writing in appreciation of the letter in MRR 30 from Liptus commenting on the current UK scene. It's sad but true that the vast majority of Punk here is dead, by that I mean changing nothing. In Britain gigs fill up with pissed glue heads eager for a pint,dance, shout and screw; even the good worthwhile bands--LIBERTY, EXISTANCE, ICONS OF FILTH, CHUMBA-WAMBA, STALAG 17, STATE HATE, TOXIC WASTE--are plagued by these morons; who hinder the course of punk and conform to society's image of punks (many been violent Nazis) is this how you want to be known?
When I was in a group called ATN we played a gig at The Ambulance Station in London--an Anarchist squat--while we were doing a poem about animal abuse, a glue head paraded his piece of fur, from a small animal, which hung from his tartan bondage trousers (which he probably paid £15 for). I grabbed the fur , tore it up and threw it into the crowd. The moral is, what can be achieved with shitheads like this about?
Unfortunately, barring a violent form of gang warfare breaking out, I cannot see an end to this. I suggest they return to their SEX PISTOLS, GBH, and MOTORHEAD records and go to gigs costing £5 because there's no place for 'em here--SO PISS OFF.
Apart from bad punk audiences I'd also like to question why bands (mostly in the USA) charge so much for records and why they're not on UK release? The punk movement throughout the world slags off the evils of capitalism, but it's OK for you to rip people off--How honest are you? Although this occurs less in the UK why did CONFLICT's second album have a live side of almost completely old material? And was their live 7" re-issued on Mortarhate Records? It would be good to hear CONFLICT justify this. So before you buy your next record consider if you're being ripped off.
Despite this slagging off, Punk's good virtues outweigh the bad and I'm happy I've been part of a movement that has the right humane ideals.
Jimmy/55 Woodland Way, Torpoint/Cornwall, England PL11 2DW
P.S. The single from A STATE OF MIND is one that should inspire, convert, and cause communication. I'd like to thank 'em for producing a very humane and worthwile record. "Punk is dead if you make it that way"-ATN. We MUST bring about change. APATHY must not EXIST.

Dear MRR:
We, ONSLAUGHT, are writing this letter concerning a recent report by Dig (UK) in MRR claiming that the band is racist.
As many of you know, Dig has been a big fan of the band over the past year or so and has given us many good write-ups in the UK scene reports, so you can imagine how surprised we were to read the accusations that he made.
Recently we signed a new record deal with Music For Nations. From the moment I told Dig that MFN were interested in us, he's been out to discredit us as much as possible. Firstly, he makes very serious <u>false</u> racist allegations to MRR. Secondly, he contacts Tim Bennet (C.O.R Records) telling him to rip us off for any royalties owing to us. Thirdly, he wrote Pushead demanding that he should drop ONSLAUGHT on the grounds that we had just signed to Music For Nations.
The only reason we can find behind his actions is jealousy. Not too long back, Dig wrote our guitarist saying that his band GENOCIDE ASSOCIATION never existed, it was all in his mind. I won't go into details of G.A. as it could be very embarrasing to Dig...
We'd like to make it very clear to everyone that no way is anyone in or connected with ONSLAUGHT in anyway racist. Dig's accusations were totally false and uncalled for.
We are playing in a Live Aid Show in the UK for Ethiopia in the new year. I hardly think anyone who is in the least racist would support the Live Aid cause. As I've told Dig, we have several colored friends over here and many more worldwide. He knew that racist allegations would be taken very seriously, therefore standing a good chance to do permanent damage to our reputation. He somehow succeeded in getting our US distribution stopped, but everyone who's written to us concerning the report he made is fully behind the band. Obviously, they can see through his slander.
Those of you who happed to believe Dig's report, please weigh the facts, and you'll realise what he's up to.
ONSLAUGHT/ 10 Larksleaze Rd /Longwell Green, Bristol/ England UK

Dear MRR:
This letter is in response to the report in #31 about the so-called "police riot" in San Luis Obispo.
First, it mentions a kid with a broken leg (which was broken months before the gig) being severely beaten and still in the hospital undergoing surgery. Well, let me assure anybody who cares, I was not put in any hospital or beaten. If I had been, the SLOPD would already have one hell of a big lawsuit coming their way. I wanted to clear this up because I don't want the credibility of the person who wrote the account sacrificed because of misinformation. I was on crutches at the time and ended up being the first one arrested. I go to court on December 2 for vandalism charges.
I think legal action should definitely be taken against the local police because I do know that some people were wrongly hurt. One of the guys that was in the jail cell with me that nite had been bashed across his kneecap with a billy club. He <u>did</u> see a doctor before they brought him to the jail.
As for the charge of vandalism against me, I had tapped (literally!) this hanging lamp over my head with one of my crutches - I was trying to flag down some of my friends outside the hall. There must have been a few hundred kids running outside, either creating more trouble or trying to get the hell out of the way. The lamp didn't break, just swung back & forth...next thing I know, I've go a billy club around my neck and two cops are dragging me back inside the hall, handcuffed and thrown against the wall. Then they kicked my crutches far away from me in case I had any ideas of a big escape or something. Right. The police report said that the lamp had "minor damage to the frame, possibly due to sriking from crutch..." Those lamps, I later found out, have been there since 1946! The cop made a mistake. He assumed it was just blatant vandalism. I was also a very easy target - damn cripple, y'know. I mean there were people throwing bricks at fire truck windows. If cops are going to bust people...
The whole damn thing was unfortunate. Everyone there that night was looking foward to a great show - not a riot. The cops in SLO have no real experience with a crowd that would be at a typical DKs gig. I think they felt they had to play the strongarm over the whole situation instead of just letting the kids have some fun. The sad thing is that this definitely limits the chances of another show like that taking place at the Vet's Hall again.
I hope everything turns out ok for the promoters and everyone else involved in the arrest, all 21 of us. Good luck.
Anyone know a good cheap lawyer?
Mark Fay / PO Box 107 / St. Helena, CA 94574

Dear MRR,
I've been into the skate/punk scene for about five years (I'm 21 years old). I know that the main aspect of the scene is individuality, thinking for yourself and to think of others, within or outside the scene. Maybe with our thoughts, ideas, etc, we can hopfully influence more people outside the scene to understand it a whole lot better. I think that it's so cool that a lot of people within our "subculture" have their own way of expressing themselves through bands, communication , zines, protests, or anything. I for one, a free-thinking individual, choose to do things a little different from the norm. I would never join the armed services, vote, get my hair cut at a barber shop, support jockball, & rockstars, buy my clothes at Sears, J.C.Penny etc., or even purchase smokes or beer, watch expensive flicks, etc. All for good specific reasons. I feel the less I help to do my part to support those big fascist companies and mini-fascist businesses, the better. I can easily obtain clothes at Goodwill sometimes just as new, and in good condition for less to 1/2 the price then buying new clothes. And if I were to join the army,, navy, whatever then I woild consider myself a hypocrite. I do realize that it would be quite an experience, but then again, I would <u>never</u> betray myself. I do belive in fighting for my rights but if I'm going to fight it might as well be against the oppressors that oppress us all and not each other. One reason that I'm straightedge is that the multi death corporation's profit off beer, smokes, drugs etc, to keep the masses happy and under control, and as long as they're kept happy and controlled most of them won't wake up & try to solve the real problems before them, but this in fact is my own opinion. Naturally I have friends that drink & smoke, but that's totally up to them. These are only a few examples. I feel that by not doing all those "normal" things, it's my own way of protesting against all those stupid businesses & companies that exploit us all. Also, I believe that public control over corporations would be better than corporate control over the public (like we have now). I've been to countless gigs and enjoy most of them, but only through our ideas & actions we can change things for the better. I hope that this letter will provoke some thought from those who read it. And thanks a lot to who even bothered to read it. Any correspondence please write:
Ray Gardea/P.O.Box/1655/San Jose CA 95109

Dear Legion of Doom,
I am a punk from Guelph,Ontario and I was out of town when you passed through. Unfortunately I live on one of the streets you marked up. I am NOT against graffiti, but you are just <u>stupid.</u> Now everybody thinks that Guelph punks are Satanic. Spray painting "666@" make people think that Anarchy has something to do with Satanism.
I and many more of the "Guelph Corpses" are pissed off at your high and mighty attitude. Guelph is definately not a bustling metropolis but we are not dead. Next time you are in Guelph, don't be such shitheads, or don't come!
Yours most sincerely,
Jowlee Baird/56 Clinton St/Guelph,Ont Canada N1H595

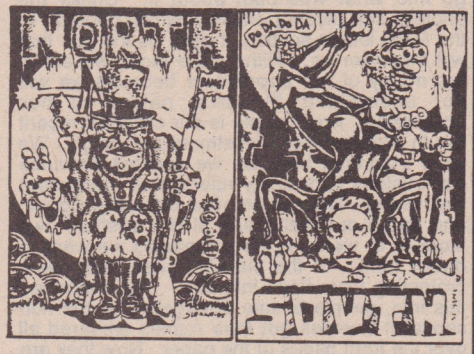
MRR and all those who can relate:
What in the fuck is happening to American hardcore? What in the fuck is all this pseudo-heavy metal BULLSHIT? It seems as though the whole idea of "hardcore has gone out the window, and the only thing that most bands care about is "how many records they sell" or "how big of a crowd they can appeal to." What ever happened to the messages behind the bands, the non-conformists refusing to conform? Yeah man, your cool your letting your hair grow long, how goddamned trendy, thank you Mr. Rollins. The new SSD? I had so much respect for that band until I heard their new LP. I still have respect, because at least they are doing what they want, but I sure as fuck refuse to buy any of their records now. If I wanted to hear AC/DC, I would have bought it. DECRY? You sold out too! When I see girls with roach clip feathers in their hair, buying your records, I know something is changing. Can anybody else see this drastic change? Thank god for bands such as CHRIST ON PARADE. They're raw as shit, strong, and fast. To me, the whole "gist" is to be unappealing to the average American ignorant mass crowds, to deviate from the norm. So, all you self-proclaimed hardcore bands turned metal... Shove it up your ass!!!!!!!!!!!!!!!!!!!!!!
A concerned citizen from Cowtown, Ohio

HEY, YOU!

See Review For "TARGET:YOU" in this issue of M R R !!

WAR BETWEEN THE STATES

↙ SEE REVIEW IN MRR#31 ↘



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Attention all fanzines, distributors, record companies, etc.,

I'm planning to put out a directory of zines, distributors, record companies, people who want to send/receive mail, places where travelling bands/people can stay for a few days free, etc., from all over the country, but I need a lot of help. So, if you fit into any of the above categories, please write me. Zines who send a copy of their zines with their replies will get a free copy when (if) I get it out. If, for some reason, it never gets out, I'll pay the cover price for any zines I receive (trust me!). When replying, please send an S.A.S.E., or a stamp, or a postcard, or you can just put some Elmer's glue on the front of the stanp you use to send your reply (so I can use it again), so I can confirm that I got your letter. Copies will be available later thru MRR and Flipside.
Chris Hoke / 910 Neal Ave / Dayton, OH 45406

Attention,

All bands, fanzines, DJ's and etc. who sent in contributions to Mutant Baby Cassettes for the "Who's Who of Hardcore" magazine, Mutant Baby gave us the project. So, every two months in our fanzine, we will do 1 topic (ex., DJ's). We have started with issue #3 (out now). In issue #4, we will feature other fanzines, and so on. We are sorry to all the contributors for the long wait. Write and get your copy (see ad). Thanks and think smart.
Clark / Freakish Thoughts zine / 353 Capitol Ave. Apt #3-C / Hartford, CT 06106 USA

Dear MRR,

I am writing to tell people about a fairly new organization called Fundamentalists Anonymous. I was raised by fundamentalist parents and basically got dragged through hell by God. Many of you know what I mean and know how long it takes to deprogram you might have heard about this organization. These people can help.
George J.S./ 115 W. Chapel St./ Hazleton, PA 18201/ (212) 696-0420.

Dear MRR,

Stephen of Ireland, please write! I got your letter and the 'zines you sent (thanks!), but I can't find your address.
Sylvia Rowe/ 233 High St./ Modesto, CA 95354/

A Poem

Sometimes I feel as though life is a joke,
a dream that never ends.

Sometimes I feel like ending this dream,
putting it in someone else's head.

Sometime...
I will.

Heather Zuberbier/ 460 Orchard Dr./ Madison, WI 53711

Dear MRR:

It is always interesting to read the letters you print but several in the December issue motivated me to write in. I found Kurt Minno's incoherent letter to be intensely amusing. The whole nihilism song-and-dance is not going to make things better, friends. Hell, he lives in Detroit, it's obvious the system doesn't work there or anywhere else. He also says that he doesn't want to be a willing nail for Reagan's hammer. Fuck, Reagan will pound on you whether you are willing or not. So you have two choices - get in line or fight. And like most of the apathetic, sedated American Public, he refuses to take a stand. "If you aren't part of the solution, they you are part of the problem". (Eldridge Cleaver). Maybe the fact that he bought MRR in a revolutionary bookstore and not in an A & P might give one a hint about which way the wind is blowing.

Moving along... Brian, you should lay off of the Lyndon LaRouche propoganda. It seems that conspiracy theories are in vogue once again. Hey, Dawn Tirshcel - right on!

About the music scene in Dekalb - Dekalb, home of Northern Illinois University, is a world-reknown hotbed of apathy. But when NAKED RAYGUN and BLATANT DISSENT played the Eagle club here, the place was jumping! About 250 people from all around filled the room and a good time was had by all!!
Alan M. Jacobson / 2130 Lincolnshire West / Dekalb, IL 60115

Dear MRR:

Like J. Warne, I was stoked by your CIA article (#30) except for the bullshit conclusion. If Ogleby was a founder of the SDS I can see why that group went to shit.

J. Warne has already ripped apart the bourgeois liberal tendencies of the article so I'll go into what was cool about it. Unlike the endless self (scene) criticism which goes on in the MRR letters section, it gave us the info that will empower us. Without the facts, we are at the mercy of our oppressors because we will not understand the true nature of our oppression. An example is our college's recent South African stock divestment campaign. We were frustrated because we couldn't convince our trustees (University rulers) that investment was wrong, Then some of us did some digging and found out that many of the trustees own stock in or work for the companies we want to divest from. In the classic sense, they were protecting their class interests. We publicized this info, people bcame outraged, and the rich capitalist trustees got their names smeared all over the front pages of the paper. Now they are frantically divesting to get out of the spotlight.

My point is that we can march around chanting slogans forever. Our protests will only be effective if we know the facts and expose the vested interests of those who control our schools, cities, and countries. We will never stop the arms chase, for example, until we understand and publicize the fact that the capitalist system requires the expenditure of trillions on useless weapons systems in order to maintain the fever expanding economy which capitalism needs. There is no market for trillions in consumer goods (and no billions in federal reasearch grants) so the State serves the needs of the very rich by spending insane soms of money on useless commodities (weapons).

I strongly urge that all you who want to change the world or to find out why you should change it get in touch with the facts either through research or through local and national radical groups. MRR can help by printing a list of radical groups and resources.
Ketch/ Young Anarchists, c/o UCS/ Wright Hall UVM/ Burlington, VT 05405

Greetings MRR,

This letter is in response in particular to Jolly Time #32. It's something you don't see too much of these daze, I guess it's not considered "cool" to let your inner feelings out to someone. Yeah, it's supposed to make you look weak and we all know how we should be macho, never shed a tear...never care unless it is on some kinda non-committal universal level.

Well, I'm a guy and the fucking article is nearly identical to something that just happened to me; so believe me kids, it ain't just the guys who wad up and toss away a girls feelings, it works in reverse too. I gotta wonder sometimes why people do this. Love--a word used devastatingly too much. That's one stick of dynamite that should never be said without one hell of alot of thought. If it's guilt removal, a short term good time, or a fuck ya want, have the goddam balls to be honest with the person whose life you're messing with (this goes for girls too--remember?) and say so.

I think alot of times, a person really doesn't know why they have the need to hurt others. Maybe they don't really mean to but through personal selfishness (primal self-gratification) they do too often, someone needs to stray far from what they are accustomed to, perhaps so they can say they did it. (A typical attraction to a "punk" from a "non-punk").

I too, just don't know what the answer is. I got burned real bad (So welcome to the club). I came close to checking out bigtime (I think that's one way not to get fucked over again). It's still not over--there's a good chance it may never be. I think my next relationship may suffer because of it. And for that I REALLY AM SORRY: To think some other person who doesn't even know one yet may have to pay for the shortcomings of another.

How I wish I had an answer--how I wish I could turn off love like so many seem to be able to do. I guess this is too personal to get printed but Jolly Times (you do have a name don't you?).I wish you'd write to me because I don't really want to be bitter; I don't really WANT to maybe hurt someone someday who's only wrong was to REALLY care for me. Maybe the only answer is to share. I'm not too macho to say I need some help right now--badly. Thanks for caring, and putting into print something I badly wanted to be said.
P.S.You were NOT an idiot...neither was I.
Beastingly, D.A. Be@st (Rick) P.O. Box 2842 Winter Park,FL 32790

War Is Hell

Dear Robin Vote,

I just finished reading your article entitled The War Against Women. As a woman 's studies graduate, and also a woman interested in the progressive music scene, I was espicially glad to see your article in that magazine. I have read it and reread it , and rarely have I come across an essay that states it as it is: clear, biting, and painfully truthful.

I've reprinted it and given it to some of the women's studies professors. I'm sure they will be as glad to see it as I was.

Again, congratulations on an incredibly well-written and successful article. It is so wonderful to know other woman out there feel as I do.
Lili Feingold/ 3873 Bass St./La Mesa, Calif./ 92041

Dear MRR,

Your cover story, "War Against Wymyn," really got to me. I feel that Robin's article was shocking, and true. I hope the people who read this "War Against Wymyn" believed it. I fell that most people who read about wymyn's views on abortion, rape, and murder look at it as an act of wymyn's liberation, wymyn's rights, and feel pity for us instead of understanding what is being said. It appears to be that man was born first, and wymyn second, so that makes men more powerful, and stronger. If a man wishes to lift 200 pounds and get a hernia to prove his masculinity, that is his choice, but it doesn't mean a wymyn can't do the same, it is just that the society has chosen us as the weaker sex, and believes we should bring the babies down from heaven. I don't need to go into my personal life about my experience with rape and harassment from men; we all have scars, and have to live with painful mistakes. Wymyn don't ask to be raped, nor do we thrive on the chance to be. I know a wymyn who was out on a date with a guy she really liked. They both had a few drinks, and she wanted to go home. He walked her into her house and started getting pushy about having sex with her. She got upset and tried to push him at the door. He called her a tease, and beat her, and raped her. Most wymyn who have had similar experiences feel it is their fault, and that they caused this. Again, society has shown us that wymyn are the cause of almost all problems. Wymyn, I feel, are going through "white slavery". What can we do? The T.V. shows that display wymyn as helpless creatures being raped, and carved into bits and pieces always bring the ratings up. This sells, because again we are called the weaker ones, and people love blood. Can you believe that these shows about wymyn really are making things worse? They would rather show shit like this on T.V. than animals being slaughtered. In conclusion, I feel wymyn are being exploited, and that no matter what happpens, wymyn must fight back. All men are not sick, just some. Some men are rapists, but I wonder if that will grow to be all men.
Jodi Grant / 125 South 9th East #1 / Salt Lake City, UT 84102

Dear MRR:

This is in response to "Sex and Violence - The War Against Women".

Don't you think it was a bit unfair to depict

man as the masked thug, brutally terrorizing women? I'm male, and I don't try to dominate anyone or anything. I don't want to run the world; I'm trying to escape from it, god damnit! I live as a semi-recluse in my one-room apartment. Rather than making an ass out of myself trying to deal with the opposite sex, I've managed to convince myself that I'm utterly sexless and bored to death with the whole thing. I don't read Penthouse or rent porno movies, and I've long since stopped trying to pick up girls.

This war between the sexes is not my war. I afford most women the same low opinion that I have of most other members of the human race. The ladies and I have reached a mutual understanding - they ignore me and I ignore them. Somebody once said "guns don't kill people - love kills people". Love is little more than 2 minutes and 30 seconds of squishing noises.

There are two sides to any war, and as a male I've taken my share of shit from women. While not as sensational as the "acid poured on the face" incident, one of the most embarrassing moments of my life occurred at the hands of some girl who was pushing me around and threatening to kick my ass for some unknown reason. People were staring at me, laughing. What was I supposed to do, hit her? I've been steeped in non-violence all my life: it's been bred out of most of us. I could only back away with a stupid, fearful look on my face until she finally decided to go away. I couldn't fight my way out of a crisp paper bag - that girl could've walloped my scrawny butt. There are other incidents. Any guy has his share of grievances, but that was along time ago when I still cared.

I think I can see where the violence toward women is coming from. Women are hard to figure out, and it comes from the instinct to destroy what we don't understand. It's difficult posing as an asexual sometimes. Everyone gets lonely and frustrated, but I have alternate methods of committing violence. I can turn MINOR THREAT up to full volume and destroy my apartment, or I can rip out some power chords on the guitar. I can get drunk and drive 90 mph on the freeway.

Life is shit, but eventually you figure out that there's more to it than money, food, and sex. Belive it or not, I know some people that feel the same way as I do.

You say that men are destroying the world. Could women really do any better? You may have your chance to find out, as genetic engineering is making males obsolete. Science has reached the point where it's possible, in theory, to reproduce females from other female cells in the laboratory. (I'm not a genetic engineer, and I don't have the time to research the subject, so you might want to look into it yourself.) So why don't you wait 400 years, and when the bad men are all gone and you are all part of a glorious, utopian, female society, this wretched planet will be yours to destroy as you see fit. Personally, I don't think men alone are to be blamed for all of the world's problems. Even as you verbally assault Ronald Reagan, I call your attention to Margaret Thatcher. And what about Mrs. Ghandi, who had both men and women involuntarily sterilized? I am utterly sexless, though, and I think this planet deserves nothing better than to be turned into a giant atomic desert.

I'm not a punk, skin, or hippy, and I'm not gay, straight, bisexual, communist, socialist, christian, atheist, or anything. As sappy as it may sound, I am a free-thinking individual and I'm trying to figure out things for myself. I just though your article was sensationalist, narrow-minded, and irresponsible.

E. Jones/ 2701 Wydewood/ Midland, TX 79707

Dear MRR:

Thank you Robin Vote for a very mind-opening article on sexism. You really hit me where I live as I noticed that your observations of sexism in mainstream society are reflected vividily in the punk underground. It's too bad that punk's sexist tendencies have not received the mention they deserve in magazines, from stage at shows, and so on. But, it's easy to overlook the big problem right over our heads, just as it's easy for the sociologist to seek the roots of criminal behavior in race and class rather than gender. The problem is not just easy to overlook, it's also convenient to overlook. Facing it honestly will demand "personal re-examination", "self-incrimination" , and considerable change in attitudes about the ways women and men relate to each other.

In forming these attitudes, it seems that most men involved in punk blindly follow the sexist lessons of their upbringing. They "believe that they ought to possess a degree of power and control over other things, people, and themselves. Their desire for control begins in the self, as a personal dishonesty for the sake of convenience. The dishonesty is in controlling oneself to fit some pre-packaged role of what a "punk guy" is supposed to be, rather than letting go and being a person - plain and simple. The control immediately extends into the outside world, as these roles embrace the oppresion of other people. At the uglier extreme, there are the barbarians who beat up 'their girlfriends' along with gays, blacks, or anyone else they feel 'threatened by' - that is, anyone vulnerable enough for these bastards to kick ass and get away with it. The muscle fascism takes another form on the floor near the stage at most shows, where the predominantly male audience indulges in a hyperactive overkill of elbows in the side, deliberate shoves in the back, etc. This male ritual leaves barely any room for anyone to be near the stage enjoying the music and possibly (hopefully!) getting something of substance from the music and lyrics. Finally, there is the relatively benign example of men who get too caught up in what they do as punks - being in bands, for instance. They give each other lots of support and encouragement, which is great, because they are staisfying a need which all human beings have. The problem is that they tend to neglect this need in those who aren't quite so caught up in what they are doing. I've found through the experience of my own ignorance that when you've got a good thing going it's easy to get so excited over it that you

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forget about those outside. Unfortunately, those friends on the outside tend to be women, since the majority of people actively involved in punk are men. And the fact that this majority exists is probably the most revealing example of punk's sexism.

Women involved in punk often indulge in convenient dishonesty as well. Their role is one of submission. Society says 'men are supposed to give out bullshit, and women are supposed to take it." So goes it in punk, as women tolerate men who beat them, ignore them, ridicule them, and treat them like shit.

Punk gives men and women a golden opprotunity to overcome bullshit in their lives. So why do we continue to play games with ourselves? That's where the convenience of the dishonesty comes in. The power and submission both provide the players with an easy way to deal with the fear of being hurt - something people must face every day. A young man need never worry about being hurt by this world if he can control it - the first strike theory. Men who involve themselves in punk have plenty of chances to buy into this bullshit in the form of other men who already practice it. As long as everybody is following each other's fallacies, they help each other evade another fear - the fear of taking responsibility for the shit they hand out. When human ugliness sticks together in a crowd, each individual within that crowd has a convenient hiding place from any confronation, discussion, self-examination, or change.

For women who must take this ugliness, there is the fear of bing hurt physically and/or emotionally by the ugliness itself. The convenient response is to accept the lies of a culture which says ' it's your duty as a woman to accept what fmen do' or 'it's no really ugly, it's just the way men are'. It's east to avoid being hurt when you can just tune yourself out and listen to others tell you why you shouldn't feel hurt.

It would be great if women and men would stop tuning themselves out, get out of their little worlds and look at themselves at PEOPLE. No more fear of the world, no more trying to control it or ignore it, no more submission to the bullshit. It could all be replaced by righteous anger as a confrontation against the bullshit - women who say, "FUCK YOU AND YOUR SEXIST SHIT! I WON'T TAKE IT!". And men: "NO! I WON'T GO WHERE ALL THESE OTHER MEN ARE GOING! I WON'T PRACTICE THEIR OPPRESSIVE SHIT!"

Punks could make this happen. But change will take alot of mutual support among women and men. Men must learn to let go of their insecurities and egos and their desire to control the world. I think women can help here. More importantly, men must encourage women not to accept the bullshit, and they must support women towards whatever they want out of punk, just as they would do for any man. It's not going to be enough to say, "Well, I'm not sexist; I treat all men and women the same." That's a cop-out. If we identify with a movement which produces ugliness and remain neutral to that ugliness by not trying to change it, then we share in the responsibility for it along with others who actively produce it. This shit has got to change. The song says, "someday we'll be together" - in this case, with each other and with ourselves.

Dug/ Beefeater/ c/o Dischord/ 3819 Beecher St NW/ Washington DC 20007

Dear MRR:

After reading "War Against Women", by Robyn Vote in the December '85 issue of MRR, I sat back for a day or so until my anger had subsided and rational thoughts could once more invade my sick, male mind.

What first occurred to me was: why are feminists, a group that popularized the expression, "self-prepetuating myths", so quick to characterise themselves as poor, innocent victims of the violence and repression of a sick, male empire? And why are feminists, a group that holds "responsibility" to be one of the highest ideals of adulthood, so quick to join the ancient female chorus of, "It's all your (men's) fault"? And why are feminists, who maintain their's is a crusade against sexism, always offering the most blatantly sexist theories as to how the world turns?

Had a man written the article Robyn wrote, but aimed his critique at women, he would have been soundly rebuffed as a misogynist. Since we have no corresponding female word, Robyn is in little danger of bieng called a damned what-cha-ma-call-it. Besides, she clearly states in the end piece to her self admitted "invective", "You may also be wondering whether I hate men. Well, um, not particularly.". Not the ones she associates with, she goes on to admit.

After conceding the above points, I considered her central theme, "War Against Women", a deluge of violence against women perpetuated by a sick and conspiratorial monolith of males, an environment in which the bulk of violence in our violent society is directed against innocent and near helpless (one is to assume) females. However, refering to an article printed in the SF Chronicle in 1983, entitled, "The Odds On Being Murdered", I found quite a different picture. The article, reprinted from the LA Times, reproduced figures compiled by the Bureau of Justice Statistics. It states, "The Crime Risk Index shows that males are more likely than females to be victimized by violent crime..." It goes on to say, "The study estimated that 3.2 percent of the population - approximately 6 million Americans over the age of 11 - become victims of violence in 1982. But the effect fell disproportionately on poor, young, unmarried males." The survey found that the chances of being murdered were 1 in 84 for men, 1 in 282 for women; men are three times more likely to be murdered than women. So much for disproportionate violence against women. Robyn and others of her mentality might argue that this violence against men was committed by men, as if there really were a war between the sexes, complete with body count, and those men murdered by other males didn't matter. To put it another way, the victims of violence don't mind being victimized, so long as their assailant is of the same sex. Another view Robyn might take is that all violence against males is no big deal because they were all males anyways, sick and violent by nature and just asking to be murdered; it's only cause for concern when the victims are poor, innocent women. Or should I say "Wimmin", as Robyn and Popeye the Sailor would say.

While we're on the subject of violence, let's not forget "Violence Against Women in the Media". This has long been a pet peeve of the feminists. But have you ever watched TV and taken count of which sex receives the bulk of kicks, punches, stabs, gunshots, electrocutions, etc. Let's face it, folks, men take the lions share in this department too; it just doesn't upset us as much when the recipient of violence is a man.

And how about the time, a couple decades ago, when violence in the media got all mixed up with real life violence? I'm refering to the much discussed TV war, Vietnam. It seems several years of watching our boys get their arms and legs blown off on the nightly news was more that we as a nation could stomach. I can't help wondering how much sooner the cry of "enough is enough" would have sounded had females been losing chunks of their physiques at the same rate young males were. But, of course, as Robyn points out, it's males who fight wars. Can't argue with you there, Robyn, but I can say that you're lucky that at age 19 you were never asked to make the choice between prison and war. If you had, you might not now be able to so self-righteously critcize an entire sex for its participation in that enormous folly.

At one point in her essay, Robyn invokes the old line, "A woman earns 66¢ for every dollar a man earns." When I first heard that line, 6 or 7 years ago, it was alittle different, like 59¢, not a big difference, but it is a change for the better. Here's another line I've never seen in print and which hasn't changed a bit during the same period, "A man lives nine years for every decade a woman lives." Little fuss is made over this fact, it's men who choose their violent lifestyles. They also choose to drink, smoke, and use drugs at prodigious rates; it's a well known weakness of the male spirit. Besides, there's evidence to suggest that male bodies just don't last as long as female bodies. As many feminists have so gleefully pointed out, the 'Y' chromosome that makes one male is just a deficient, mutated 'X' chromosome; males are not only morally, ehtically, and humanly deficient, they're genetically deficient, too! Never mind that the mutated 'Y'chromosome proved it's worth eons before there was anything resembling a man or a woman standing on this planet, males are genetically inferior, period.

Robyn asks us to, "...imagine how different this country would be if women could afford to make as many political contributions that men do!" I aks her, why bother with imagination? Let's instead look at the few women leaders the world has produced in recent years: Gold Meir, Indira Ghandi, and Margaret Thatcher. How much better off would we be if there were a hundred more heads of state like them? If we must use our imaginations, why not imagine what it would be like if Mrs. Marcos ran the Philippines, if Nancy Regan ran the US, if Mao's widow ran China? Wouldn't it be a great world! Sorry, I don't agree. I'll make the rash predicition that as more and more women reach figurehead status in the coming years, we'll find that women are no better, no worse that men when it comes to fouling things up. They may go about it differently, but the end result is the same.

Now I'll address one of the silliest statements Robyn manages to make, "Even walking thru a red-light district in a Fredrick's of Hollywood special isn't asking to be raped...". Oh? Then I guess walking thru the projects at midnight in wing-tips and a 3-piece suit isn't asking to be mugged, it's simply your right, right? If you truly believe that, Robyn, it's no wonder you've run into some trouble in the "Big City". I guess this is as good a time as any to break the silence on a deep, dark, male secret; contrary to what Robyn believes, even us big, strong men have to be concerned for our safety when we venture forth onto darkened city streets. No wimp myself, I'm still careful where, when, and how I walk at night. I always keep an eye on those I pass in the dark, but of course I don't look for too long - that would invite a confrontation, especially if I'm in his turf. You see, in the primitive male mind, turf is a big deal. In those ancient, unwritten rules, a woman enters a male's turf, another male invades it. There is a difference. Women run a risk of being raped, men of being murdered, take your pick.

On to more demanding themes. Robyn, for all her bravado, sidesteps two of the most important issues she raises: Abortion and Censorship. On the matter of abortion, she says, "The intricate issues of fetus's rights and when a sperm-n-egg combo becomes a human being are too murky for me to address..." On the issue of whether or not to support the censorship of pornography, she says, "Bob Guccionne, the slimebag who owns Penthouse, was arguing the pro (that is, the pro-porn, anti censorship) and Jerry Falwell was arguing the con. It's pretty hard to pick sides when you might find yourself agreeing with one of those turds, so let's not discuss porn".

Well, Robyn, being a callous male, I have no problem jumping dead in the shit. When does a fetus become a human being? When we as a society say it does. Right-to-Lifers are fond of saying, "We're not God, we have no right to make that decision". I agree, it's not our right, it's our responsibility. All societies, down through history, have had to make these sorts of decisions. The Eskimos of the Arctic and the nomads of Afghanistan, for example, are sometimes forced by circumstance to practice infanticde and/or patricide, that is leaving the young and helpless or the old and sick behind to die when conditions force them to. It is neither immoral nor inhuman for them to do so; they are simply forced to make hard decisions or perish. We in the modern, Western world are insulated from many of the harsher realities of human existance, but we are not immune to them. We must make decisions of this magnitude or perish as a society. In recent years we have agreed that the rights of a fetus

begin at the third trimester. Right-to-Lifers argue for pushing it back to the moment of conception, but why stop there? What about the individual sperm or egg? These are each integral parts of human reporduction, should we outlaw male masturbation? And what will we do when cloning techniques are perfected and it becomes possible to clone an entire human being from a single cell, any cell of the human body? In theory, it's already possible. Should we outlaw appendectomies? Let's face it, Right-to-Lifers are less concerned about human rights and suffering than just about anyone. Their attempts to use an emotional issue for political ends is reprehensible. Are we going to allow a small band of self-righteous hypocrites to blackmail us? I say no. Our society has decided that abortion, while not a pleasant or easy decision, is something we need for survival as a culture. To hell with the so-called pro-life agruement, there are real problems to be solved.

Next - censorship. When we condone the censorship of pornography and rock, which crusaders for morality have added to their list, we create an atmosphere in which the censorship of things objectionalbe to some is tolerated. I watched the same debate Robyn watched, and while I also found the two spokesmen to be low caliber human beings, I didn't make the mistake of associating the issue with two randomly chosen debaters. The question is, are we in favor of, or opposed to, censorship? If we are in favor of censoring porn and rock, then what about romance novels and muzak, two "art" forms I find offensive? Without getting slap-happy with extrapolations, I'll stop and make my point: NO to censorship in any form. Censorship is the first step to fascism and it's no wonder we find moral majority mug like Falwell standing ready to lead us down the road to the abyss. So what if we find ourselves agreeing on this one point with a gold chain encrusted scumbag like Guccionne? There will always be the self-serving on the side of any issue, the point is to make your decision on the basis of the issue.

In closing, I'd like to say that I'm not against feminism in general or Robyn Vote in particular (although I do think she's a damn what-cha-ma-call-it). Quite the opposite, I'm in agreement with the bulk of what they have to say. What I am against is elements within feminist thought that give rise to insensitive, gender-centric beliefs about men. I'm also against male violence and the weak, moronic males who feel violence is their only recourse in a world that's out to get them. It's the perceived feeling of weakness that gives rise to male violence and not the heady vapors of power. If women are going to find a new place in the world, men are going to have to do the same. For every familiar old behavior pattern or comforting belief men are going to have to give up, women are going to have to give one up, too. For instance, the firmly held belief among women that they are "nicer" than men is as damaging to the building of a new wolrd as the macho male mentality; it's also just as faulty. If we are going to rewrite the sex contract, we will succeed only through dialogue. Feminism, to date, has been a monologue, and, as such, is doomed to failure. To quote Robyn Vote, "You can't change half the world." I agree.

Rueben Dann, Chairone of the Xyist Conspiracy and the Spokesman for Fast, Cheap, and Easy Graphics.

Robin Vote responds

I am encouraged by the fact that those who didn't like my article were, for the most part, driven to attack me for things I didn't say--it suggests that the things I did say were harder to contradict. I can't say as I feel particularly impelled to respond to the chump who last month explained our social structure as a result of women's low sex drive (try Scope, dude) nor to the guy who was actually threatened once by a female (back when I was a little younger and more vulnerable looking, my dear chump, I got threatened or harassed on an almost daily basis--probably several hundred times over the years).

What I would like to clarify is my view on the types and quantities of violence against men and women in this lovely land of ours. Mr. Ruben Dann points out that men, particularly young unmarried ones, are the most frequently murdered. I've looked into this and found that the majority of men are murdered in confrontations, usually by people they know. And keep in mind that the disproportionate majority of violent and major crimes (80 or 90%, about) in this country are committed by men under thirty. So far as I can tell, most of these guys are killed in agruments or in the commission of crimes. To me, the situations they get into seem fairly avoidable, and though the tragedy is that they die, the root of the tragedy lies in the codes of behavior, the attitudes and values that got them there in the first place, attitudes that they and their murderers often share. That's why I chose to talk about the psychology of violence in men, not the incidence of it. Someone who pulls a knife in a drug deal, then gets shot, is a participant in the violent mentality.

Men are rarely beaten or murdered--only mugged--by random assailants, but women often are--the recent incident that comes to mind is: a woman in S.F. was standing in a phone booth in the daytime when two U.S. Army rangers looking for thrills dragged her away, raped her repeatedly, beat her and dropped her off a bridge, assuming they'd killed her. You can avoid dangerous drugs deals, but phone booths? That's why I'm particularly concerned about the random violence directed at women. It should also be pointed out that murder is a small percentage of violence in the U.S. Every 18 seconds, a woman is battered by her husband or boyfriend; every 6 minutes (probably 3 minutes--rape is drastically under-reported) a woman is raped; every 18 minutes someone is murdered. So for every murder there's 3 to 6 rapes and 60 batterings.

As for the rest of Ruben Dann's rantings--how can you condone infanticide then decry the death of soldiers? And why do you get so furious at me for talking about the sins of men in general, then hold me responsible for every silly or controversial thing a feminist ever said? As for why I neither condemn nor condone porn: the links between violent pornography and violent activity have been proven to exist--but not between muzak or pulp romances and violence--but any ban could be widened to include sex education, birth control info...and maybe even MRR. Neither porn nor ban is good in my eyes. I'd also like to mention that I don't consider the Vietnam war a burning contemporary issue since it's been over for a decade, and I don't feel contrite for not having participated in it (they didn't take elementary school children of either sex); if the noble Dann wants my anti-war credentials--I've disseminated a lot of draft-avoidance information and currently work with the No Vietnam War in Central America crowd.

Anyway, ladies, gentlemens and readers of MRR, what I'm really disappointed about is that everyone responded to my section on violence against women, but no one had anything to say about the victimization of men section later on, about my correlation between the mentality of private violence and public policy in "Men: The War Within", my equation of domestic violence against women with state violence against men in "The Pornography of War", or my concern about the lack of consciousness about men's issues in "Feminism's Failures." Though based on my own experiences and opinions, much of what I said about women's victimization has been addressed at interminable length by the Women's Movement; what I said about men's victimization was all my own, because there is almost no men's movement to bring these issues to our attention. This, to me, is one of the bigger tragedies.

Robin Vote

Dear MRR:

This is a letter to all you girls who are sick of being looked upon as bimbos. I had that problem for a long time and I just stood back and took a good look at myself and my actions. Maybe you should too!

If you don't want to be treated like a slut, don't act like one! If you want people to respect you, respect yourself.

Hey guys, just becasue a girl dresses up and wears alot of makeup doesn't mean she's a bubble head. I've found that since I've cut down on the make up and started dressing "slob -like and comfortable", I've made alot more "real" male friends. It seems that guys wouldn't even give me a chance before I started dressing down.

Part of my problem before was my dumb attitude. All I cared about was a good time and I didn't care what I did to get it. I wrecked several friendships with guys through my stupid drunken behavior.

Anyway, that's all behind me and when I see other girls makng the same mistakes I did it really pisses me off. Why can't you see the lie you are living? Punks are supposed to care about people, why don't you start with yourself!

Angela/ 12836 - 126 St. / Edmonton, Alta /T5L 0Y1 Canada

ANNOUNCEMENTS

Punk Flyer Art

In issue #35 of MRR, we'll be running a spread on punk flyer art, concentrating on U.S. shows, both old and new. If people want to send in flyers (high quality copies are OK) to the author, Mel Cheplowitz, he'd be glad to consider them for the article, and if enough overseas people participate, we'll run a second feature on foreign flyers. His address is 852 31st St/ Oakland CA 94608

Bands/Promoters, etc.,

I will be compiling a list of information necessary to book gigs all across Canada and the United States. Any bands/promters interested in being part of a "tour network", this is the info required:

Promoters name, address, & phone number, hall space or club available, capacity, P.A. (describe briefly), local media (interested in press releases, interviews, etc.), all-ages or licensed event, directions (according to tour format), any other info relevent.

MRR will print the information, which is intended to provide bands with a way to set up a complete tour as simply as possible. Also included would be everything one needs to know about crossing the border (i.e. work papers, duties, searches, legal rights, etc.)

Everyone's help would be appreciated. Any places you fel could be overlooked, please let me know. Also, any learning experiences at the border (or anything concerning touring) that may be helpful too.

Hopefully, this will tighten the bond between American and Canadian promters and bands, perhaps even inspire bands to get out of their hometowns more often. Send your "Tour Network" info to: Melanie Kaye/ 287 Metcalfe #6R/ Ottawa, Ont K2P 1R6/ Canada, or call (613)230-0704. Thanks for your help! Melanie/ Caution Productions

APOLOGIES

Sincere apologies to Jim Hall, whose name got omitted from his review of the Rambo movie last issue. Sorry, Jim.

COLUMNS

opinions expressed are those of the columnists

MAXIMUMROCKNPAUL

Paul Hamerlinck

As some of you might not know, I live in Minnesota--Yes, Minnesota! The home of many famous rebellious punk musicians such as Eddie Cochran, Bob Dylan, and The Trashmen.

Today's Minnesota punk celebrities include The Replacements (a straight-edge band), Husker Du (who recently signed to Warners. Wow, what's next? Husker Du underoos?), and of course Prince! (genuflect if you wish!)

Maybe it's this intense cold weather that makes us all rebellious punk rockers!?

Jeez! I was almost as mad as Jeff Bale was when he found out that I had given him AIDS. I'm usually not a conspiracy monger. However that commercial on TV seemed to prove it to me. I had never seen such an adult-looking person in one of those so-called "Can You Help Find The Missing Children" spots. The kind that ranges from TV to milk cartons to the front of supermarket bags. Ages usually go up from a year to maybe ten years old. That's why I was so suprised to see a girl who looked like a teenager from the suburbs shown during this commercial. she was in fact over being a teen, she was twenty!

Really now! A missing child who's twenty years old? You don't think she actually qualifies as a "runaway" do you?

My pal Mark had a theory when they just started on this missing children business. He said that these all were really wanted fugitives and that the FBI was using the "missing children" ploy so people would have sympathy for them and turn them in. I found it hard to believe that a six year old would be wanted by the FBI. Besides, Mark eats cockroaches and yells questions at Lou Reed records, so I took all his theories with a grain of heroin. But now, I don't know.

A twenty year old "missing child" is a bit hard to swallow. I don't think it's the FBI, however, but another kind of conspiracy. This is the conspiracy to make people into children.

Most everywhere now has the twenty one year old drinking laws. What these laws do are to put kids in their place. They bar doors and say in effect, "adults only"-- and you're not one of them." The call to label rock records, "to protect the children" is another part of this conspiracy. Do you know any seven year old that listens to THE MENTORS?

A sad thing happened here in New York City last month. It was at the underground press coalition meeting organized by Donny The Punk, you can probably read more about it in his column. I want to mention that there were a lot of people who put a lot of time and effort into their 'zines. Some fine folks came from New Jersey and even weirder places to come to the meetings. They were putting out fanzines and working to help build up what might well be a crumbling scene.

How is that sad? It's not, stupid, I didn't get to the sad part yet. After the meeting was over a car pulls up to CBGBs and this lady gets out.

"Where's my son?" she asked, "He shouldn't be here, he's only fifteen. Blah, blah, blah....." I'm sure you could make up the rest and it wouldn't be far from the truth.

Here we have a guy who works to put out his own 'zine, spends his time and effort to build something new and useful and in thirty seconds he's made into a child.

The worst part of this is that this is all taken in stride, sometimes by the very people it attacks.

Laws against "child labor" are defended on the basis that they "protect children." (I wonder that feminists would say if there were laws against "women labor" to "protect women.") The same excuse is given in sex laws, tobacco laws, drinking laws, curfews, and on and on.

There is a movement here, and probably in the rest of the country, to have all "children" fingerprinted and registered "to protect them", if they are missing. A local electronic store offers parents the chance to have their kids videotaped and their voices recorded to help keep a record more useful in case they have to find the kids.

In New York it's now illegal to sell spraypaint or thick markers to people under eighteen. Tell me it's for their own good!

Even America's greatest newspaper, THE WEEKLY WORLD NEWS, is sadly getting into the act. In the November 19 issue (page 41 if you want to check it out), there is an article entitled "Stress Is Killing Our Kids." They quote a Berkeley (where else?) pediatrician who claims that the recent tremendous increase in teen suicides comes from "growing up too fast." To prevent this, he says that we should treat young people like kids for a longer time.

Anyone who doesn't have spinach for brains realizes that 90% of the increase in so-called teen suicides is A.E.A., Auto-Erotic Asphyxiation. Unless you've been living in Mongolia, you know that AEA is simply jerking off while you're hanging yourself.

Even the stodgy old New York Times did an article on a series of so-called suicides in Westchester County that turned out to be a bunch of boys that tried the trick. They fastened their leather belts around a high rafter or bed post and put a chair next to them, so when they came, they could hop on the chair and go back to what they were doing. Unfortunately, a bunch of them missed the chair.

So mom tells dad, "Hey Ralph, you'd better tuck little Johnny's thing in before we tell the cops. We'll say he was depressed."

These embarrassed parents make up this myth about teen age suicides and dumb professors from Berkeley rush to explain it.

I'm not saying there are no legit teen oven stuffers or o.d. pill poppers, it's just that there are alot less than is claimed. Also I doubt that "being pushed too soon into adulthood" is much of a reason for those that do occur.

The truth doesn't matter to this army of self-righteous defenders of childhood. In order to excuse this push to childhood, even the most idiotic "evidence" is accepted. One of my favorites is: "Look, when you raise the drinking age to 21, you get less drunks on the road under 21." Duh!!! If you raise the drinking age to 81 you'll get less drunks on the road under 81! What does that show?

Maybe it's time to prove them wrong! They think that raising the age limit will prevent youthful accident. Go out and drive drunk! If enough kids get sloshed everytime they get behind the wheel, then all their idiotic logic will go down the bottle neck.

Next time you want to pull the pud while swinging from a rafter, leave a safety note first. Write, "Dear Mom and Dad, I love you, but you wouldn't let me grow up." Then go and skin the sausage while dangling three feet off the ground. That way, if you don't make it, at least they won't use you as a part of a false statistic.

If they're going to treat you like a juvenile, then be a juvenile delinquent. Spraypaint a naked girl on your dad's car. Put a tack on the teacher's chair. Teach your little brother to play "Get the quarter out of the toaster with a knife." Tell your sister you want to use your flashlight to look in her cave. Buy your records with warning labels on them and give them to your six year old cousin. If mom treats you like a kid, then act the part. Throw a tantrum! Put your fist through the wall!

If they want to make and keep you a child, then you should make them regret it. When they ask how come your behavior has changed, tell 'em.

In the meantime, keep your eyes open for a twenty year old girl with dark hair and glasses. She's a missing child. There might be a reward.

Oh yeah, three last things that had me madder than an animal sex film buyer who got a movie of an amoeba splitting.

The first is the comment by someone in a recent issue of MRR saying that punk "will be

ten years old next year." On whose calendar? When are they counting from?

Probably when those stupid limeys stole the New York Dolls' sound and Richard Hell's clothes and told the world they invented it. THE RAMONES were around in 1974! The first time I heard the words "Punk Rock" was in late 1972, when the New York Dolls stopped wearing make-up and told people "Glitter is over, it's punk rock now." So whoever said that can eat 1976 and those British imitators. You've just failed your history course.

My second bitch is about something that apeared (sic) in the letters column a few issues ago. I was thrilled to see GG Allin's brilliante (sic) letter in that issue. It shows that one of the greatest living Rock N Roll self destructivists (sic) is still alive and kicking, even though he was writing from a hospitel sik (sic) bed.

I was annoyed, however, at MRR's sleazy use of the parentheical "sic", to indicate the genius's every misspelling or grammatical error. This is a low trick use by the major dailies (sic) to make everyone who doesn't agree with them look like an illiterate. Einsteine (sic) was a bad speller, too. I'm not saying that Einstein was as smart as GG, I just want to say that spelling doesn't prove anything, It's just a low trick and I was disapointed (sic) to see it used here.

Finally those who are in a letter writing mood and have already written their congressmen to protest the coming tape cassette tax, you should try writing to the public radio station in St. Louis. A good music radio show called PIPELINE was cancelled by a stick-up-the-ass program manager and the local foks are asking for help in getting it back. I lost all the addresses, but it shouldn't be too hard to find. The folks at the St. Louis 'zine Jet Lag are working on this and you can contact them for more information. Write them at The Mailman Building, 8419 Halls Ferry Road, St. Louis MO, 63147, or call John at (314) 227-4798.

Well buckaroos, that's it for right now. My next report will probably be from Miami. See ya.

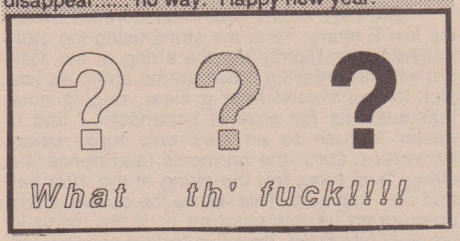
I think this an appropriate time to catch up on some comings and goings. First off, staff wise, MRR continues to grow with no easing up in sight. On the day-to-day front, Martin and I handle most all the business, with Scott, Erikka, Ellen and Steve chipping in here and there. Then on Sundays the whole staff shows up, including the forementioned, as well as Kent, Kamala, Rachel and Butch. New additions include Mitzi Waltz (of Incoherent House zine) and Cara (of Grudge zine). Brian Edge checks in when he's not at sea (merchant marine), and Anna (ex-Deadly Reign) has moved to D.C. to form a band with George (ex-Battalion of Saints). Jerod Poore moved to Australia last year, sending in occasional reports. And speaking of travel, Kent will be moving to London, England next month to work for John Loder (joining Allison, ex-Rough Trade U.S.) and helping MRR's European distribution. She'll sorta be our Charles Kurault with "on the road" reports. Special thanks go out to Jerry Booth, without whose bookkeeping help we'd be lost.

Changes on the radio front too: Ruth will be handing over the radio show syndication to Max, so all mail inquiries from radio stations should now come to MRR's address (P.O. Box 288/Berkeley CA 94701). The radio show continues to be hosted by the regular crew: Ruth Schwartz, Martin Sprouse, Kent Jolly, Jeff Bale, Steve Spinali, Max, and myself.

I think at this juncture I'd really like to thank a whole lot of other people as well for their continuing work. First off, the scene reporters everywhere. They work hard and deligently, trying to cover their scene for little compensation. Then there's the other contributors: writers, columnists, reviewers, etc. Thanks to all of you. Finally, there's the advertisers, most of whom are barely eeking out a profit (if that); we appreciate your continued work with us and the scene.

The mag itself has been looking pretty good to me lately, as I think Martin has gotten us alot more graphically-oriented. He and I have been working real well together, agreeing on most large matters and able to compromise on the smaller ones..... just as long as we don't start looking like Leading Edge (just kidding, Martin).

As you'll see on the next page, we have some long term plans as well, and hope to get them underway this year (as we have for the last two years!), so I am keeping my fingers crossed. Meanwhile to those who write in urging us not to give up..... fret not, we're as dedicated as ever. And to those who wish we'd disappear..... no way. Happy new year.



This is the second installment of this column, a hopefully monthly feature. This time we're talking with Bob Mould of HUSKER DU on a topic that's important to the whole indie scene. MRR welcomes any differing views on the subject.

MRR: There are a lot of rumors going around that you have signed to a major label. What impact do you think it will have on the independent/underground music scene (and do you feel any commitment to the underground scene)?
Bob: First off, we'd like to say thanks for asking us about it. Hopefully, this will be one of the only times we'll be asked about it; we really don't want to spend the rest of our time on earth talking about signing with a major label. Yes, we've signed a deal with Warner Brothers Records; obviously we can't tell everyone everything that the contract contains. Generally speaking, their contract calls for at least two albums in the next two years, the first Warners LP to be released on March 17, 1986. The major part of the contract, at least to us, allows us complete artistic freedom on the project. Grant and I are preparing to mix the first LP this week, we're doing all the artwork in house, same as always. The songs we wrote for this LP were around long before the Warners deal was a reality, so I don't think there should be any radical changes in style. We were writing these song for ourselves and we've always written songs that make us happy first. When we were a unknown quantity to the hardcore and punk crowd, we tried to express what we had on our minds as clearly as possible, in both what we do as human beings or musicians. On that thought, I don't think the Warners deal will change our attitude one bit.

A lot of people, especially on our European tour of September, confronted us about not being political enough. I agree completely with them. Earlier on in our days as a band, we attempted to deal with general global concerns (nuclear war, racism, and fascism) in very general and basic terms. We soon realized that we were not as well equipped as other bands around us to expound on certain political theories, but these things were, and still are, on our mnds. To us, it seems more important to deal with why people are people and make certain people see things in such a negative way. That may sound like a cop out, especially now that we are in a better position to spread a certain "gospel" to the "masses" (whoever they may be).

Basicaly, we're not going to use music as a political tool when we don't have enough concrete knowledge about delicate political issues. It's better not to inform people than to misinform people about a subject of this magnitude. Of course we don't want to see any more wars, bigotry, or bulldozing of innocent people or countries. We're human beings with feelings and we have deep opinions on these subjects. I think the thing we're trying to make people realize is that most of the hatred and bigotry in the world starts right between your own ears, ours included. This society has stereotyped subcultures of all varieties through mass communications (be it TV, advertising, or the printed word), and it is repeatedly ingrained, day after day, through the entertainment and business worlds.... be it the Coors Light ad which portrays middle-American workers as beer drinking bar hounds, up to the ladies cosmetic ads on any number of television shows portraying families living in projects or mansions-- they're all guilty of displaying America as a completely factionalized society. People have to take a look at the society around them and decide where they stand and what attitudes that position might shape. That's what a song like "Real World" meant: who are you, why are you looking for some sort of religion to follow, punk or otherwise? We weren't knocking people who live within the Anarchist society, we were simply stating that anarchy was not the answer for us and may not be the way of life for a lot of people. We're just asking people to take a look at themselves and if they don't like what they see, do some thing about yourself before you take it out on someone else. No two people are alike; everyone is unique in one way or another and people should be proud of being different. It's a little unsettling when people are different like everyone else though. I'm sorry if we ruffled some peoples feathers along the way, but maybe we're more interested in arguing with people than constantly agreeing just to seem in good graces with someone. If we presented a challenge to someone's personal philosophy - great, we've done our job. If we've insulted anyone personally, we apologize and ask you to take a second look. We don't have any answers that are right for everyone, but I'm sure, as I sit here putting this piece together, that we've got some damn good questoins.

As far our involvement in the underground scene goes, well, our little joke is that we're now the establishment-- hardly likely considering how adamant we are about the way Husker Du operates from day-to-day. I had talked to Tim briefly on the phone about the sellout concept, and I think it goes alot deeper then the "evil" major labels. In my mind, the real evils may lie within the management companies and booking agencies. Some of these companies are very good with bands like Husker Du, some are not so good. We're still self-managed and we've hired one person for full time assistance with booking. We're still conscious of our audience, we're trying to play all-ages shows, we're trying to keep the ticket price down, and we are trying to keep people off the stage because we're tired of losing half our guarantee because of destroyed PA systems and half our teeth. It has nothing to do with elitism; we're concerned about ourselves staying in one piece, and not endangering unsuspecting people in the audience. Everyone has a right to see Husker Du, not just the slammers in the pit. We haven't gone through a new image change 'cause we've never had one. Believe me, Husker Du would be much more saleable if we had a look of any sort.

I don't think Husker Du signing to a major label will have an effect on the underground scene at all. Just because we've signed to Warner Brothers doesn't mean that there won't be ten new bands next week. If anything, it might be a sign that something is happening, that some people are finally listening to the underground, and they might even respect what's going on. Nobody at Warners has asked us to tone down; they haven't asked us to sound like U2, they're completely happy with the high end distortion and tons of ride cymbals and people yelling and singing pretty and writing any kinds of words they want. They signed Husker Du because they liked Husker Du and not because they think we will be the next Rick

Springfield. And your guess is as good as mine as to what will happen into '86; I haven't got a clue as I'm too busy working on new songs and the next tour to stop and worry.

My last little tirade before I sign off: everyone lives in a big glass bubble. The bubble's lowest point rests on a mark on the center of a long line. That mark on the line signifies the status quo in today's world. If people inside the bubble make a concerted effort to move the glass bubble, it will. The lowest point of the bubble now rests on a new mark. I'll leave the rest for everyone else to figure out. Again, thanks to MRR and to everyone else out there who finds something of value in what we do, and please don't write us off yet. We're not that old; as a matter of fact, I think we're getting younger at heart. Just let us do what we've always done, get up and tell our stories to people. We hope you enjoy the new album. Take care, Bob Mould/Husker Du.

Hello MRR readers. And welcome to the second edition of this column. So far, it's too early to have received any mail, but don't be shy! Send those technical questions in, please. For the meantime, I'm going to discuss something that applies to guitar and bass players: intonation.

If your guitar or bass sounds in tune at the low end of the neck, but sounds a little off or out-of-tune as you play up higher, then you need to adjust your intonation. Basically, a guitar is properly intonated when the length of the string, from nut to bridge saddle, exactly corresponds to the length of the fretboard underneath the strings. In other words, the exact center of the string should be above the 12th fret of the fretboard (usually marked with two dots when other frets have one dot).

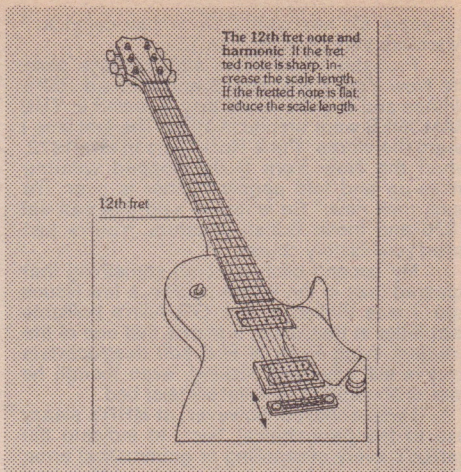
Most bridges on guitars and basses are adjustable. They can be adjusted for height (adjusting the "action") and for length-adjusting intonation. If you have an instrument without an adjustable bridge, and you just can't get it to sound in tune, then I suggest you discard that instrument and get something a little better, because you will never get it to sound good.

One note right here--if your strings are very old (over one year if you play regularly) then you will have a very hard time tuning, and you should toss those away and buy some new strings. Also, adjusting intonation is lots easier if you have an electronic tuner. These are very handy for tuning in general, and can be bought for as little as $30. I recommend getting one if you don't already own one.

OK! Let's adjust your intonation. Start with the low E string. Tune the string using the 12th fret harmonic (lightly tap the string at the 12th fret without pressing down on the string as you pick it--you should hear a clear, ringing note that sustains for several seconds)> I find it easier to tune to an electronic tuner using harmonics. Once the harmonic (and hence the string) is in tune, fret the string at the 12th fret and play that note. This will be the octave of the open string, in this case an E. If the string is properly intonated, then this fretted note should also be in tune. If, however, the fretted note is sharp or flat, then you need to adjust the length of the string, using the adjustment on the bridge.

If the fretted note is sharp, this means that the string length between the 12th fret and the bridge is too short. Adjust the saddle so that it moves away from the 12th fret. Adjust a little, then re-tune the string, then re-check the fretted note.

If the fretted note is flat, this means that the string length is too long. Adjust the saddlw so that it moves towards the 12th fret. Again, adjust a little, then re-tune and re-check.


The 12th fret note and harmonic. If the fretted note is sharp, increase the scale length. If the fretted note is flat, reduce the scale length.
12th fret

Once you have it so that the fretted note is exactly in tune with the harmonic, then that string is properly intonated! This will be hard to determine just by listening, and once again I suggest using an electronic tuner. Oh yes, go ahead and do the rest of your strings. Now when you play a barre chord way up the neck, all notes should be in tune and sounding good. Wasn't that easy?

By the way, if you are in a band, make sure all guitars and basses (and keyboards) are in tune with each other, preferably with an electronic tuner. It makes a big difference in how everything will sound. It's worth the extra trouble, believe me.

If you have any specific questions, I'll do my best to answer them. My address is 1377 K St NW #108/ Washington DC 20005. If you include a SASE, I'll answer you personally and you won't have to wait 2 months to see your name in print. Until next time, this is Mitch Parker, writing to you from the White House press room.

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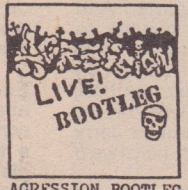

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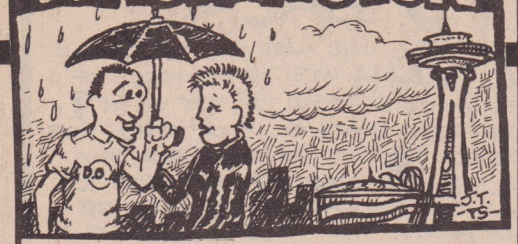


SEATTLE-It's cold and wet and the U-MEN are back in town from New York where they opened for Nick Cave! No one's sure how long they'll stay though. Recently they played an all-surf set under the name "MIG MOTTO". Tom is the wildest guitar player. Their SONICS/BIRTHDAY PARTY-ish Homestead release Stop Spinning has been getting international raves. GREEN RIVER's STOOGES/AEROSMITH-influenced Come On Down has just been released on the same label. They too just returned from back East where they played with the likes of BIG BLACK and DECRY. They plan to record again.

The world's heaviest band, The MELVINS, toured successfully through Canada with BEYOND POSSESSION. When are these young gods going to put out a record? SOUND GARDEN has been ripping it up lately with their odd VOIDOIDS/HUSKER DU/DOORS cross. It works, believe me. SKIN YARD, despite their great name, tend to bore me with their "progressive" KING CRIMSON-influenced material. MALFUNKSHUN seem to have been in hibernation for at least 6 months. They did manage to pull themselves together to record for the Deep Six compilation which features all 6 aforementioned faves and should be out in early '86. Chris Hanszek, who engineered GREEN RIVER's debut, as well as the ACCUSED's Martha Splatterhead, put the whole thing together.

Maybe Chris's next project will feature FEAST and MY EYE, two very promising original bands. MY EYE just released a 5-song tape of THUNDERS/HUSKER DU-influenced stuff. FEAST has 2 lead singers (one of each sex). Their material ranges from dreamy to way heavy. They do the best version of the "Immigrant Song" ever.

The ACCUSED are working on a follow-up to Martha Splatterhead. MACE has just released their debut on Coma Records. Both bands are riding the "speedcore" bandwagon, wear leather pants, talk about their penises a lot, and make me sick. If this is what punk rock is turning into, I want off. Thank god it's not the only alternative. It's been 2 years since I've been excited about an ACCUSED show. I have yet to see MACE play good live.

FALSE LIBERTY, SKANK PUPPIES, and SEDITION are the young local thrashers. All, especially the hilarious SKANK PUPPIES, are highly entertaining. FALSE LIBERTY are looking for a guitarist "metal influences welcome". I hope they manage to retain some originality and avoid the whole "speed-core" trip.

The THROWN-UPS have been jamming with Steve Turner (ex-GREEN RIVER). They got fucked up and made up songs on the spot. They're surprisingly good. It's hilarious to watch. Sort of like the BUTTHOLE SURFERS, only you'll never hear the same song twice.

Finally, after 7 years (off and on) the REFUZORS are about to release a record of their great (77)/blues style stuff.

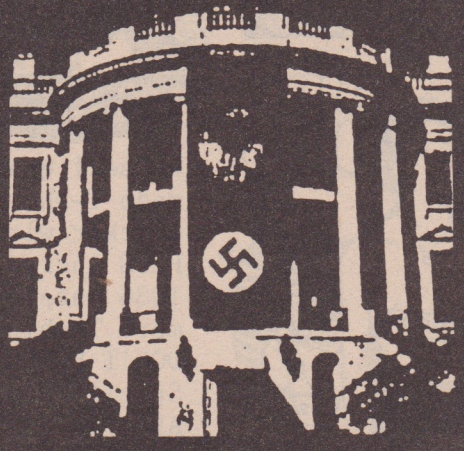
Oh yeah, there was a "riot" at the CIRCLE JERKS show when the police pulled the plug during their first song for fire code violations. Kids threw snowballs and bricks at cops who handled the situation very poorly (what do you expect). The blame for the fiasco must rest on the shoulders of Tony Chu who in his greed decided to re-open the Gorrilla Gardens without having all the legal stuff finalized. So Seattle no longer has an all ages club. At least we don't have Tony Chu to deal with anymore (I hope). I don't know what he was trying to do, but he was trying to make money off of the local punk bands. He doesn't even like the music (believe me, I asked him). He barely paid bands (ask the DESCENDANTS, NO TREND, PART TIME CHRISTIANS etc...).

Tony Chu should not be confused with Tony Godbehere of Seven Inch Snake Productions who is really reliable in terms of paying bands etc...

Also, on the day of the riot a 14-year old girl shot her ex-boyfriend, his friend and herself in front of their Jr. High. They were all straight "A" students. On the news they showed people shoveling bloody snow into garbage cans.--Happy New Year! Craig Joyce/ P.O. Box 9609/ Seattle, WA 98145

Photos by Chris Peterson

EVIL EMPIRE



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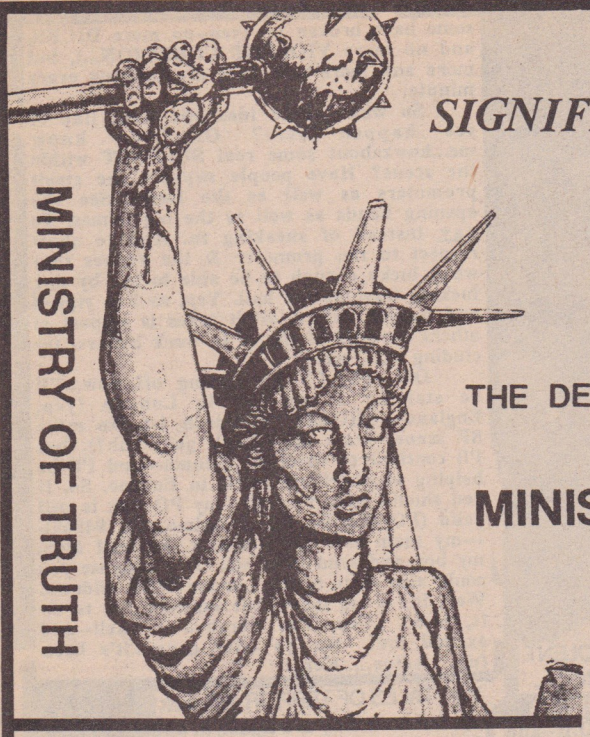

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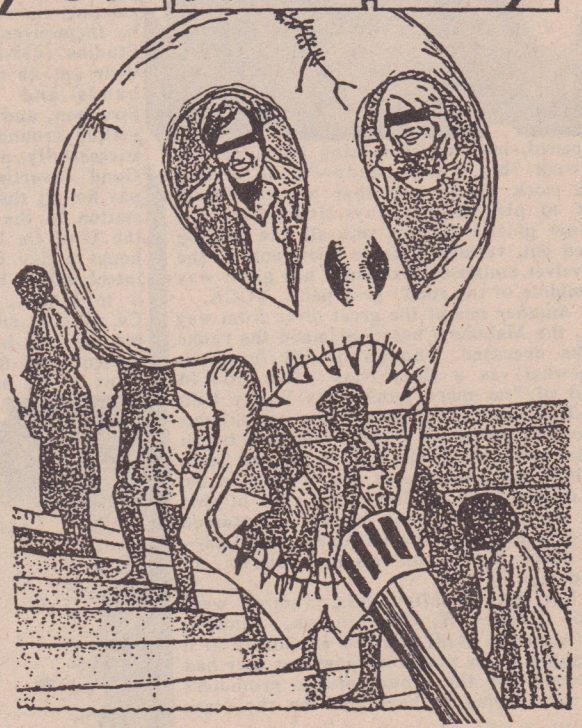


worlds apart

Northern California

Homeboy moshin' it up a VIOLENT COERCION gig at New Method.....

Hiya & greetings from San Francisco...What follows is the last scene report from this gal--well, the last S.F. scene report, at any rate. And in my tradition of doing things warped and confusingly--what follows will be kind-of an "overview" of what's happened during the time that I've been working on the mag and doing the scene reports here....Oh well--here goes nothing!!

Unfortunately, there are a few deaths to report in the past few years. One of the first to go was the On Broadway. It was a great old theatre-styled place, with shows 2-3 times a week in the old days. I remember seeing the FREEZE (one of the last shows) there, standing on a big pile of the half-ripped-out theatre seats and just seeing how different it looked even then. It became the Ozone next, trashily spray painted in dayglo colors--and full of trashy bands and trashy people; and then the Rock On Broadway, a mostly metal club that got busted twice by the ABC and then lost the lease. Now Ness and Celso have it

MORALLY BANKRUPT....back from tour, with recording plans for a new album.

re-opened, but they're looking for middle of the road "big draw" bands---"none of that punk rock stuff"--not that anyone would want to play it nowadays...It's barely a shadow of it's former self--all the seating ripped out, varnished dance floor, and all the red velvet embossed wallpaper has given way to "middle of the road" grey paint. YUCK.

Another one of the great dives from way back, the Mabuhay, has also joined the ranks of the deceased. Though it still functions (somewhat) as a club, Ness' often uttered threat of "no more punk" has finally held fast...It is sad to see these places go, but due to the intense police crackdowns that began in the summer of '84, the Broadway strip just isn't the punk mecca that it used to be. The cops wanted to clease the area of that "bad element" of punk rocks and started enforcing 11pm curfew for those under 18---and there went the all-ages shows on Broadway.

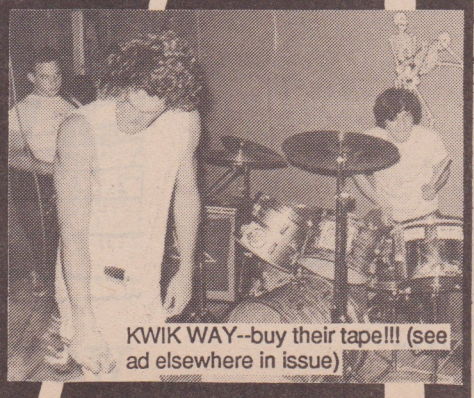
For awhile after this, venues were found (Booker T. Washington, Cinema, Swed/American Hall) and lost as quickly as it took some of the punks to show that they had no respect for the venues or the promoters who were trying so hard to keep the scene alive....

Well, it's not like all I want to do is yap the bad news--I'd also like to lay down a few commendations that I feel should be made. So, to: Dirk Dirkson, for being there in the beginning--at the Mab and the O.B--and putting on show after show for as long as he could....Paul Rat, for putting on shows way back then, and continuing to do so now--even with the loss of the Farm as a regular venue (which by the way I consider to be the best hall-type venue we've had recently). People may bitch at him for whatever reason--"high" prices being one--but if only people would take into account the expenses involved in putting on a show, as well as the fact that the bands that play his show do get paid well---I think they wouldn't find much to bitch about. I just hope that he has the drive and patience to keep puttin' on them shows.....the DMRs, a very, uh, spunky group of gals who've been part of the scene for years, supporting existing shows as well as putting on plenty by themselves....Carol & Ajax from Capp St. Studios (415-861-3426), who moved out of their apt. to start Capp St.---a place for the bands--and reasonably priced....Matt, Strephon, and all the SACRILEGE guys, for getting around the money BS at Ruthies by successfully putting on great shows there. Good advertising, good turnout, and good pay for all the bands....KALX, the best radio station in the whole fucking world. This is the U of Ca in Berkeley station, playing 24 hours a day of GREAT music. If you're interested in having your stuff played, send it to KALX, 2311 Bowditch St, Berkeley, Ca, 94720....and heck-- a last but not least pat on the back to each and every past, present, and future band in the Bay Area---many of the old bands have stayed together, some have broken up (yep--no more DICKS, and no more VIOLENT COERCION...), but more and more new ones are forming every minute.

So what would idealistic Kent like to see happen here? Oh, you know me...howzabout some real SUPPORT within the scene? Have people support the small promoters as well as the large. See the opening bands as well as the big names. To pay instead of sneaking in. And to show respect to the promoter & the venues that we're lucky enough to be able to use by not fucking trashing the hall. Yep, as I've yipped and yapped before, all it takes is respect of others for lots of things to work better-- including the "scene".

Oh well, I'll be signing off now...I'll be starting a new job in London (yep, England---CHOKE) on March 1st. No more SF scenes from me (thank god, huh?), but I'll continue to write my column---and I'll be helping to distribute MRR in Europe. So, if you should want to write, my PO Box is still valid (PO Box 98, San Anselmo, Ca, 94960)---my mom said she'd collect the mail from my box and send it to me. Or I suppose you could also write to the London MRR address. Well, it's a big move, but someone has to do it, huh? (Yep, I'm nervous as hell--and excited too) See ya later gang....it's been fun. Adios.....Kent.

Well, TALES OF TERROR did break up, but here they are again, in as fine a form as ever....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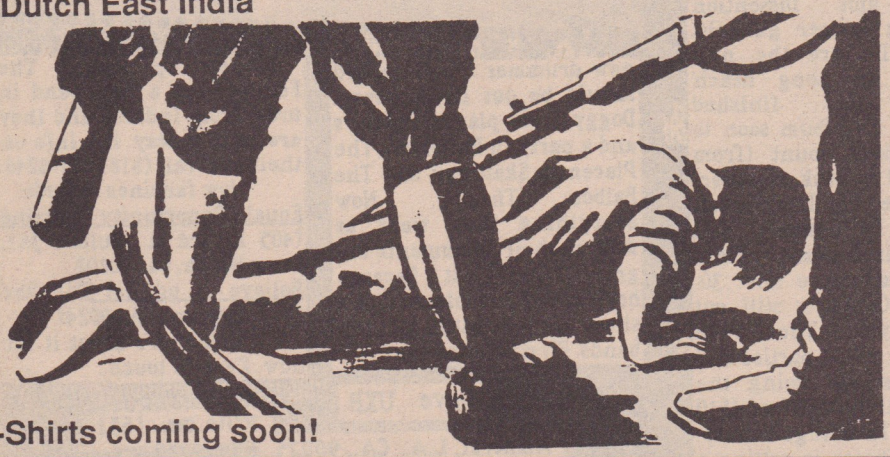

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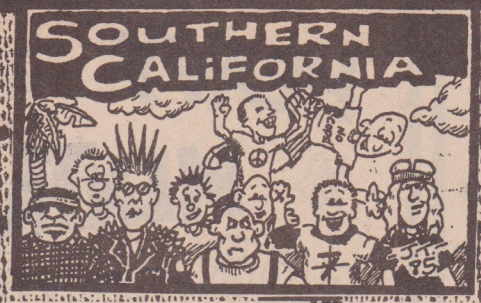
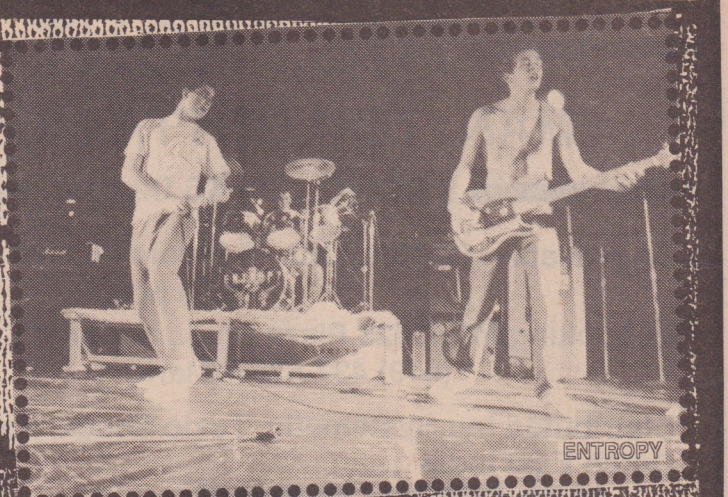




Hello from So. Cal.- here's what's up.

The Angry Samoans have undergone some changes lately. They have their original drummer back in the band (Mark Aber formerly of Agression has since left). They sound more like garage rock now then they ever did. The Zarkons (Dianne and Randy from the Alley Cats are in this band.) played with Fear at the Music Machine on th 6th. Scared Strait won the battle of the bands, but P.R. says the show was a total failure because there was so much damage done to the hall (Things don't change do they). Motorhead and D.O.A. played the Olympic. The Dead Kennedys, Fishbone, and The Detonators plus others also played the Olympic to an astonishingly huge crowd (3700). Don't No gave Matt the boot and are now trying out new drummers. Final Conflict is still out there playing alot. Dissention (featuring former guitarist from T.O.D.) are the new sensation in Long Beach They've just finished recording an album soon to be out. Body Count (from Lakewood) is back together. They played The Long Beach Mounted Policeman's Hall with Dissention, Final Conflict and more Nov. 30. Phantom Opera is still out there playing. Ther have been quite a few parties and Fenders is still doing the shows- still over priced ($10 for Fear). In Orange County, Uniform Choice is getting a new drummer. Their record should be out in February. Doggy Style played Fender's and a party in Fullerton, The Placentia Skateway and The Balboa Theater. Now everything they wear as well as their instuments are green. Has Just Because broken up? Subculture didn't show at the battle of the bands. First Offence has broken up again? The Fixtures are a new band in town from Indiana and they are here to stay. For info on their deal call (818) 981-6246.

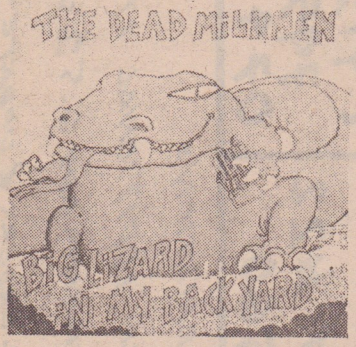
New fanzines include: Equal Opportunity Fanzine (405 E. 3rd st., Suite #381, Long Beach, Ca., 90802 Believe It or Not P.O. Box 1381, Downey, CA., 90241

Well that's about it for now. Keep in touch.

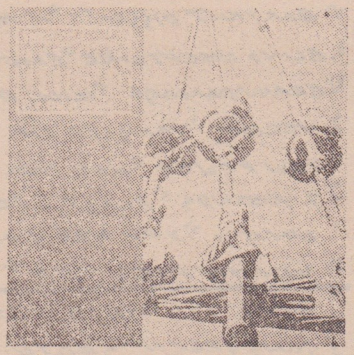
Dave UXB.

write me: 1651 Amherst, L.A., CA., 90025.

Vinyl exams, in the school of cool



"Big Lizard", big hit. **The Dead Milkmen** are top 10 in progressive radio. "Young snots of the year" (Christgau, *Village Voice*), "A refreshing blast" (*Spin*). See them in your backyard soon.



The mighty **Effigies** are back with **"Fly on a Wire."** "Unmistakably genuine" (Palmer, *NY Times*), "Trying to delve into rock and post-punk, they manage to pull it off" (*Maximum Rock N Roll*), "Incredibly broad in spectrum" (Albini, *Forced Exposure*).

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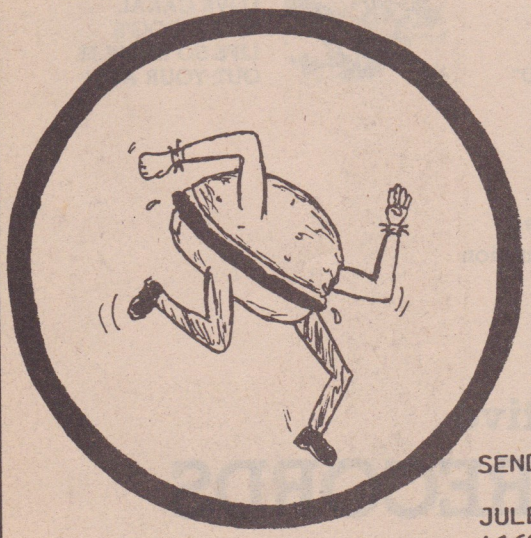

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1. WHY WAS EXCEL FORMED?
DAN-WELL, BASICLLY WE (ADAM, EVAN, AND I) STARTED A BAND A YEAR 1/2 AGO AND WE CALLED OURSELVES CHAOTIC NOISE. WE GOT A BASS PLAYER, HENRY SARRIA, AND WE PLAYED UNDER THAT NAME TIL JANUARY '85. WE HAD PROBLEMS FINDING THE RIGHT BASSIST AND A SECOND LEAD GUITARIST AND NONE OF THEM WORKED OUT, SO EXCEL WAS FORMED TO PROVE THAT THE HEART OF CHAOTIC NOISE WOULD NOT GIVE UP.

2. SO, WITH THE NAME CHANGE SO DID THE MUSIC, RIGHT?
DAN-WELL, THE MUSIC JUST KEPT PROGRESSING WETHER WE CHANGED THE NAME OR NOT.

3. O.K. WELL WHY DON'T YOU TELL US WHO DOES WHAT IN THE BAND AND YOUR AGES.
DAN-SURE, MY NAME IS DAN CLEMENTS I'M THE VOCALIST AND I'M 19.-ADAM SIEGEL IS OUR LEAD AND RHYTHM GUITARIST AND HE IS 16.-EVAN WARECH IS OUR DRUMMER AND HE'S 17.-SHAUN ROSS , AN OLD FRIEND OF THE BAND FROM THE BEGINNING, IS OUR BASSIST AND HE IS 17.

4. SO HAS LONG HAS THE BAND EXCEL BEEN TOGETHER?
DAN-EXCEL 6 MONTHS - WITH THIS LINE UP 3 MONTHS. THIS LINE UP WILL BE THE FINAL LINE UP AS FAR AS I'M CONCERNED.

5. HOW WOULD YOU DESCRIBE YOUR SOUND?
DAN-POWER GRINDING HARDCORE PLAYED AT A BREAK-NECK PACE.

6. WHAT DO YOUR LYRICS DEAL WITH?
DAN-PERSONAL VALUES WHICH I FEEL ARE VERY IMPORTANT DUE TO THE FACT EVERYONE IS SURROUNDED WITH SOME OF THESE CIRCUMSTANCES EVERYDAY.

7. WHY HAVE YOU NEGLECTED POLITICAL VIEW IN YOUR LYRICS?
DAN-BECAUSE I FELT I HAD A RESPONSIBILITY TO SING ABOUT VIEWS I HAVE TO DEAL WITH EVERYDAY RATHER THAN BEING REDUNDANT BY SAYING FUCK THE SYSTEM BECAUSE I COULD COVER 101 CIRCUMSTANCES THAT WOULD EFFECT EACH ONE OF US DAY IN DAY OUT LIKE "SHOULD I LET THIS PERSON PLAY ME AS A FOOL OR TAKE ME FOR GRANTED" AS APPOSED TO "FUCK THE SYSTEM, FUCK THE SYSTEM". I'M NOT SAYING THAT POLITICAL BANDS SUCK, THERE'S A LOT OF THEM THAT ARE RAD, BUT THEY KNOW WHAT THEY'RE TALKING ABOUT. LOTS OF BANDS SAY REGAN SUCKS, ASK THEM WHY? SEE WHAT THEY SAY.

8. WHAT ARE YOUR VIEWS ON DRUGS?
DAN-DRUGS...WELL, I DON'T TAKE DRUGS AND NEITHER DOES THE BAND, BUT I FEEL IT ALL VARIES ON WHAT KIND OF DRUGS WE ARE TALKING ABOUT. I REALLY DON'T BELIEVE THAT DRUGS COULD DO ANY GOOD WITH WHAT WE ARE DOING BECAUSE WE DEPEND ON MENTAL AND PHYSICAL AWARENESS BECAUSE WE PRACTICE 5 TIMES A WEEK AND WHEN WE'RE NOT PRACTICING WE'RE WRITING NEW MATERIAL.

9. WHAT DO YOU CONSIDER THE BAND, PUNK OR METAL?
DAN-NEITHER, I WOULD SAY HARDCORE , BECAUSE THAT WOULD DESCRIBE OUR MUSIC AND FEELINGS IN TWO SYLLABLES -IF YOU SAY PUNK, WELL THAT COULD BE FROM 999 TO D.R.I. OR IF YOU SAY METAL, WELL THAT COULD BE RATT TO METTALICA -BUT HARDCORE WOULD BE MORE APPROPRIATE.

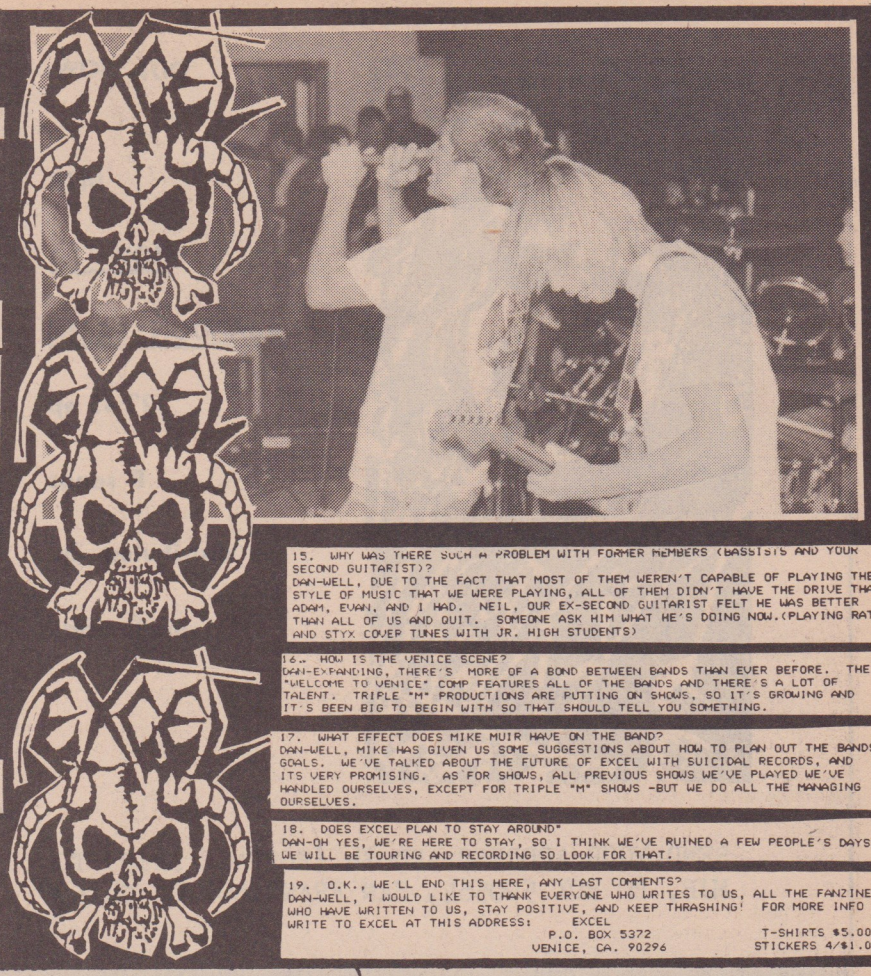
10. WHAT DO YOU THINK THE FUTURE OF PUNK HAS INSTORE?
DAN-WELL, THE MUSIC WILL GET HARDER AND GO BACK. A FEW WILL GET HARDER AND MORE INTENSE, OR THE REST WILL GET SOFTER. AS FOR THE SCENE IF PEOPLE START TO GET ALONG IT SHOULD LAST.

11. WHO ARE YOUR INFLUENCES (MUSICALLY)?
DAN-I WILL SPEAK FOR THE BAND ON THIS ONE. WELL, IT HAS TO BE METTALICA, EXODUS, STALAG 13, BLACK SABBATH, AND TROUBLE.

12. DO YOU FIND YOURSELF IN A TREND WITH THE SPEEDCORE THING?
DAN-NO, NOT AT ALL BECAUSE EVERYONE IS PART OF ITS GROWTH. I THINK PEOPLE ARE FINDING IT MORE POWERFUL, FASTER, AND JUST PLAIN RAW. IT'S THE BIRTH OF AN INTENSE VERSION OF HARDCORE.

13. WHAT'S INSTORE WITH EXCEL FOR A VINYL RELEASE?
DAN-WELL OF COURSE THE "WELCOME TO VENICE" L.P. 12" COMPILATION, WHICH FEATURES 3 SONGS FROM EXCEL, BUT THOSE TUNES WERE RECORDED 3 1/2 MONTHS AGO. WE'VE MATURED GREATLY SINCE, BUT THOSE TUNES RAGE STILL ON OUR SET. THAT COMP IS ON SUICIDAL RECORDS, AND YOU SHOULD SEE AN ALBUM OUT BY THE END OF THE YEAR, SAME LABEL.

14. SO EXCEL SHOULD ENTER THE MUSIC SCENE IN ONE BIG BLAST.
DAN-WELL, HOPEFULLY, IT WOULD BE NICE TO DO THAT, BUT WE'RE LOOKING FORWARD FOR PEOPLE TO HEAR US.



15. WHY WAS THERE SUCH A PROBLEM WITH FORMER MEMBERS (BASSISTS AND YOUR SECOND GUITARIST)?
DAN-WELL, DUE TO THE FACT THAT MOST OF THEM WEREN'T CAPABLE OF PLAYING THE STYLE OF MUSIC THAT WE WERE PLAYING, ALL OF THEM DIDN'T HAVE THE DRIVE THAT ADAM, EVAN, AND I HAD. NEIL, OUR EX-SECOND GUITARIST FELT HE WAS BETTER THAN ALL OF US AND QUIT. SOMEONE ASK HIM WHAT HE'S DOING NOW.(PLAYING RATT AND STYX COVER TUNES WITH JR. HIGH STUDENTS)

16. HOW IS THE VENICE SCENE?
DAN-EXPANDING, THERE'S MORE OF A BOND BETWEEN BANDS THAN EVER BEFORE. THE "WELCOME TO VENICE" COMP FEATURES ALL OF THE BANDS AND THERE'S A LOT OF TALENT. TRIPLE "M" PRODUCTIONS ARE PUTTING ON SHOWS, SO IT'S GROWING AND IT'S BEEN BIG TO BEGIN WITH SO THAT SHOULD TELL YOU SOMETHING.

17. WHAT EFFECT DOES MIKE MUIR HAVE ON THE BAND?
DAN-WELL, MIKE HAS GIVEN US SOME SUGGESTIONS ABOUT HOW TO PLAN OUT THE BANDS GOALS. WE'VE TALKED ABOUT THE FUTURE OF EXCEL WITH SUICIDAL RECORDS, AND ITS VERY PROMISING. AS FOR SHOWS, ALL PREVIOUS SHOWS WE'VE PLAYED WE'VE HANDLED OURSELVES, EXCEPT FOR TRIPLE "M" SHOWS -BUT WE DO ALL THE MANAGING OURSELVES.

18. DOES EXCEL PLAN TO STAY AROUND"
DAN-OH YES, WE'RE HERE TO STAY, SO I THINK WE'VE RUINED A FEW PEOPLE'S DAYS. WE WILL BE TOURING AND RECORDING SO LOOK FOR THAT.

19. O.K., WE'LL END THIS HERE, ANY LAST COMMENTS?
DAN-WELL, I WOULD LIKE TO THANK EVERYONE WHO WRITES TO US, ALL THE FANZINES WHO HAVE WRITTEN TO US, STAY POSITIVE, AND KEEP THRASHING! FOR MORE INFO WRITE TO EXCEL AT THIS ADDRESS:

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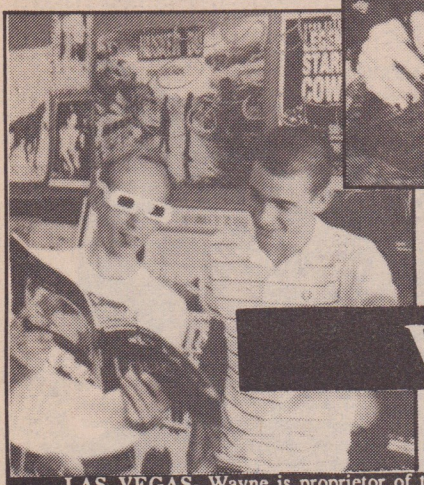
LAS VEGAS

Karen & Jerry of The Hair Zoo



Louie and The Ledge shopping at Record Exchange

LAS VEGAS- Wayne is proprietor of the Record Exchange and Jerry is proprietor of the Hair Zoo, two main Las Vegas, Nevada punk culture centers since the early 1980's. Wayne and Jerry were mini-interviewed by me on topics of independent music and punk fashion. *Michelle Calil 1609 Parade St/ Las Vegas NV 89102*

P.S. The United States doesn't have a spacecraft mission to fly-by and study Halley's Comet this 1985-86 return, and several nations in the world do, because Ronald McReagun wouldn't finance it (the cost approximately as much as a B-1 bomber), so we have to settle for lesser methods of observations. He couldn't figure out a way to use a comet for military purposes. Maybe this comet should precedent a fall or change of power.

WAYNE-RECORD EXCHANGE

MRR: What does one find at the Record Exchange?
W: We stock as much independently released music as possible. We opened in 1980 as LV's first alternative music store and that's what we are today.
MRR: What is your background of business and musical experience and why do you do business through the independent instead of the commercial industry?
W: My previous experience in music was listening to tons of shit passed off as music in the 70's and I was hearing some new music being released on independent labels not being exposed by the major labels. It was apparent to me and still is that the major labels didn't want to promote the new music because of what threat it might have on their power-thirsty industry. Instead, they want to bury it. I think a lot of new bands should be aware that if they sign to a major label deal that they (the major label) are the ones who determine what's a hit and what to promote. I believe, if a major label did sign a popular punk band, they wouldn't promote them. It's obvious that the major labels are a monopoly and don't want small "mom and pop" stores around. They have priced records at such a ridiculously high price that it makes it completely unfeasable to support and stock their product. Anyways, I don't believe in supporting the corporate structure in any form. The corporate structure is trying to take over our lives. Someday the media and corporate structure many have 100% control of what we hear and see, if we give up. Everyone who has the ability to have some control of their lives and dollars spent should make a concentrated effort to channel their support to the independent market, no matter what they're buying, whether it be records or beans. My main goal since getting into this business is to see indie labels and stores working together as a network, and to make sure that my money spent within this industry is reaching the right people who share the same common goals. I'll do most all of my ordering from the smaller independent distributors even though I could get a better fill through a larger independent distributor. I like to find out things about the distributors, like what is their involvement with the music they're promoting. I'll do ordering direct from the labels even. It's a more personalized service, which is what I like to convey to my customers.
MRR: Considering that many independent projects for the artist, label, distributor, dealer, and promoter either lose money or just break even, are independent profits substantial enough to make a decent living?
W: We're just breaking even. From a business standpoint, that sucks. But the music has and will always remain the guiding force in my decisions to stay in it and see what happens. Now the new music is more accessible to everybody than ever before. I'm sticking it out. I feel like I was there when it started and I want to be around and be a part of the industry until it establishes itself as the dominant part of the industry or it goes away or whatever. I like the honesty that underlies the whole thing. I feel lucky to have found a place in the independent market. As for being a decent living, the money sucks but I live decent.
MRR: How many independent music professionals and patrons better develop artistic and business alternative to improve this situation?
W: Again, I believe the major industry has created this problem of dividing music into different catagories and only exposing and promoting what they consider rock and roll. Their definition of rock and roll is the old line, "If it smells, it sells." The industry and media (which are the same, owned by the same share-holders) has completely segmented music. Even our only alternative radio station, KUNV, which considers its programming as innovative, has a typical top 40 el stinko new waveo-disco format and only features specialty shows in the middle of the night with one punk show on Thurs 12-2 a.m. I believe radio should be more responsive to what's really happening, and that is that people who are buying records and listening to alternative music on independent labels aren't buying the new waveo-techno crap they're playing; they're buying SST and Dischord records and a lot of hardcore in my store.
MRR: Do punk bands get enough money for gigs?
W: Whatever it is, it isn't enough, and they deserve more than what they've gotten.
MRR: Why do American artists like JOHNNY THUNDERS and BO DIDDLEY have to go to Europe for a record contract?
W: I'm glad you mentioned BO DIDDLEY. Here's a man that invented rock and roll and is now a man without a country and a record label in the U.S. of A. His new album is available on the New Rose label from France, and so are JOHNNY THUNDERS', the CRAMPS, and the Let Them Eat Jellybeans comp. I love BO DIDDLEY and blues music. Blues was like my alternative music in the 60's and 70's. Those blues guys were screaming about social injustices and change a long time ago. I think it's a shame what the music industry has done to blues music and blues artists. Those blues artists should be as big as Frank Sinatra. Most all blues artists have contracts on small independent labels, and I support their music and labels 100%.
MRR: The Record Exchange is both a resource and refuge for the LV alternative, a second home...
W: Well, I'm not trying to lead any movements or crusades. I just want to see some change. Like Lux Interior says, "We just want to change culture." Any kind of change is for the better in LV. This town has been stricken with the heavy metal mentality plague for years, which is a carry-over of media brainwashing and conditioning from the corporate structure. If anything, I'd just like to see people take more control of their lives and think for themselves, and I'd sure like to hear from people who have suggestions about how to better the process of exchanging information about American independent music: Wayne Coyner/ Record Exchange/ 1164 E Twain Ave/ Las Vegas NV 89109/ (702)733-7025. Also, I must plug the LEGENDARY STARDUST COWBOY, who's in the store everyday. I took him to the airport this morning to catch his plane to Europe to do a tour with ex-GUN CLUB backing him up and Hasil Adkins on the same bill. He told me on the way, "I don't get excited about a ride on an old airplane. What gets me excited is a ride on the space shuttle." Bon voyage.

JERRY-HAIR ZOO

MRR: Punk fashion, as well as punk music, is an artistic and socio-political statement, with a serious side and a fun side. So, in what ways is this expressed?
J: When the SEX PISTOLS played NY they made as much a fashion statement as a musical one. McLaren marketed their look as well as their sound. The fashion is stronger back east and the music is stronger out west. Fashion should be an individual thing and not pressed from the outside. It makes you feel good to dress up and be original. It's very self-expressive. Kids are developing character and being outspoken. LV has not made a big innovative fashion statement yet, although there are a lot of colorful characters here.
MRR: What influences the evolution of the types of punk fashion (gothic antique, cw-blues, mod, psychedelic, bondage, leather and lace, thrash-skate, peace punk, etc.)?
J: Just like the music, a lot of the fashion styles have been around from different periods and added a touch here and there. Music and fashion today is chaos with no rules to the style. Certain types of people dress in certain patterns. There is so much involved to dressing. It's an alternative lifestyle, one that the average community doesn't support. There is a critical revolution in art going on and it's frustrating to not be able to be a part of it. Kids should not be afraid to express themselves creatively and individually. It's a form of protest.
MRR: Are punk fashions more crude and horrible and shocky or pretty today?
J: Punk fashion today does not have the shock value obviously that it had some years ago because of acceptance through exposure, but yet the average pedestrian still freaks out by the choice of one's hair color and style, dress, etc. When everyone's mommy and daddy and grandmother starts wanting to dress a little bit punk because it looks so cute at least there will have been lots of great memories.
MRR: How have punk fashion innovations affected the mainstream fashion industry?
J: The fashion industry has finally realized this style they have been shaking their heads about for god knows how long is highly marketable amongst the entire buying market from head to toe, thusly they bastardize it, k-mart it, monkey ward it to death, until everybody has it in their closet whether they know it or not. But on the other end there are plenty of really excellent designers and stores from which to buy the most supreme selection imaginable.
MRR: What does the Hair Zoo do, and in what ways is it expanding?
J: The Hair Zoo does whatever it possibly can to give LV an objective view of new fashion. We stay on top of what LA, NY, and London have been doing and try to give everybody that and a lot of our own innovations. I think the 2 things that we've been able to give is a very talented bunch of people and an attitude that every facet of fashion is important to achieve this total look.
MRR: Why do you keep the prices for services and goods lower than average?
J: When the Hair Zoo first opened, the majority of our customers were the punks of LV. In fact, a lot of our work was done for practically no payment, maybe beers. But times change and we had to charge everybody, and only on one occasion in 4 years we had a price increase. We still keep our prices on hair services and even a pair of creepers at what one should appreciate as a good deal. I guess we've always been that way.
MRR: The Hair Zoo deco documents a nostalgic history and mood of LV punk, and is a popular hangout...
J: No matter what changes, we make a comfortable feeling atmosphere. from the Hair Zoo's conception in 1981, we have documented the local scene in LV by photos and flyers on our walls inside, plus lots of things to do with music fashion and punk. We are the first and only business of any kind to make a local graffiti statement with the front wall outside, kind of a standing joke with our collection of punk nostalgia. In the future, we'll open a LV punk museum next to Caesar's Palace. Well, with the rough times the Hair Zoo had in the beginning, it's proved to be worth it because of all the support from a strong local scene and KUNV radio station. Thanx everybody: Jerry/ Hair Zoo/ 1651 E Charleston Blvd/ Las Vegas NV 89104/ (702)382-3482.

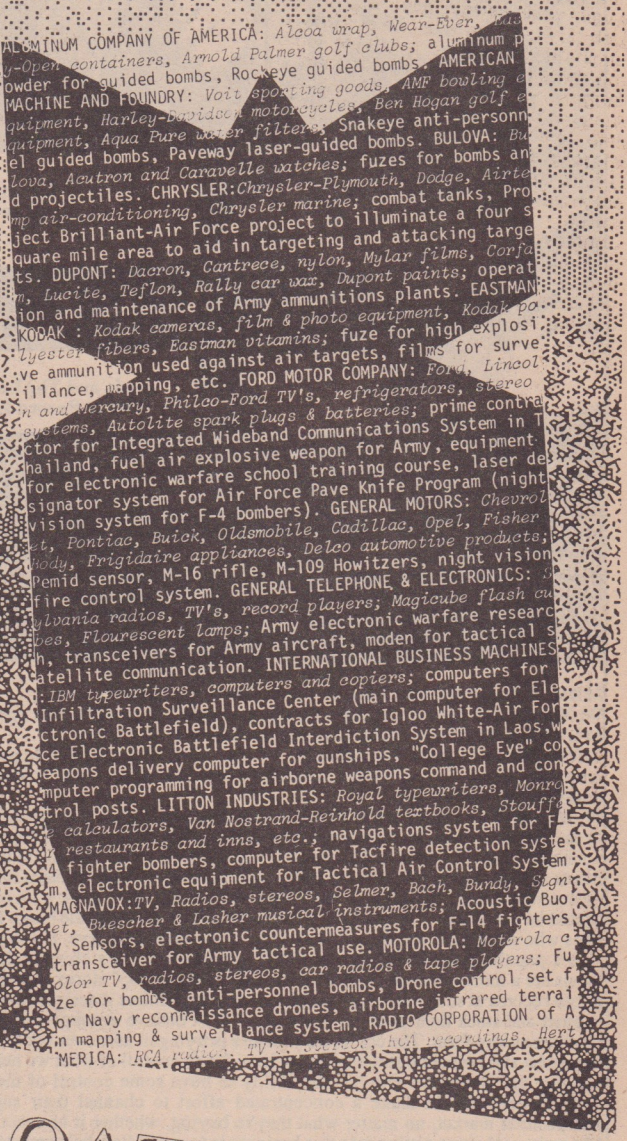
To you, the reader, I must explain - I am forty-five years old, probably about the age of most of your parents, middle class, I guess, (whatever that means) and a known subversive in my community because I continually fight the Department of Energy and work for peace and justice issues. This is a hostile area for people who think and act as I do. The DOE is entrenched here, operating their nuclear weapons test site. In some areas of the country, the DOE is seen as an unwelcome intruder. In Southern Nevada, it's equated with "mother's milk", as it represents the economic lifeblood of the area.

For several years, I have been involved in protest demonstrations carried on in the desert at the Nevada Test Site. I have not been arrested only because I'm sure that I can more effectively help the cause of disarmament if I have a mainstream appearance. I'm able to do some valuable research and organizing to support the actual protesters and hopefully make their actions more effective.

Hundreds of people have been arrested at the Nevada Test Site and have gone to trial in Beatty, Nevada, the closest town to the test site. The people are charged with trespassing for walking across a line painted on the road leading to the test site, a mile before the entrance gate. The charge is a misdemeanor in Nye County and they are arrested by Nye County sheriffs.

The Nevada Test Site is a vast desert. It is 100 square miles larger than the state of Rhode Island, and is located 60 miles north of Las Vegas. There is a town, Mercury, located within the test site. I understand it has a chapel, bowling alley, restaurants, sports teams, etc. Only people with security clearances can go to Mercury. For the most part, NTS is a huge, pockmarked desert, showing scars from the thousands of explosions in the flats and within the mesas. Many parts of the southwestern desert defy description and this is one of them. It's breathtaking in its vastness and stark beauty, and it readily becomes clear, as you are there and feel your insignificance, why the miracles and phenomenal incidents in historical writings occurred in the desert.

Last week, on September 26, I attended the trial, in Beatty, of Daniel Ellsberg, a former U.S. nuclear strategist. Also on trial were Dr. Margaret Brenman-Gibson, a professor of psychiatry at Harvard Medical School; Billy Ray Boyd, an English teacher who teaches refugees in San Francisco; and a young woman named Victoria Sparks. Dan Ellsberg spent nearly two hours telling of his academic achievements: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FEAR AND LOATHING IN LAS VEGAS???

work at Rand Corporation, doing research on probability theory, and consulting work with Eisenhower, Kennedy, Johmson and Nixon. He told of several incidents, such as when he was flown cross-country during the Cuban missile crises to meet with John Kennedy and his inner circle. Much to his shock, he found that Kennedy was applying Ellsberg's own mathmatical probability formulas to the chances of nuclear war with the Soviets if various courses were followed. Ellsberg had ruled out those probability charts for nuclear war decisions because the error factor was unacceptable. Kennedy had determined that the probability of nuclear war with the Soviets, if we blockaded or took acton against Cuba, was 35 - 50%. On that basis, he decided to do it. Ellsberg was totally opposed but was overruled. I sat spellbound as he recounted all the events leading up to the point when he made the decision to risk everything and release the Pentagon Papers. His testimony ended with his realization several years ago that Reagan has set in motion the calculated war plan that Ellsberg wrote while at the Rand Corporation for Eisenhower. He was horrified for many reasons, but particularly because at the time he wrote the plan, Russia was twelve hours away by the fastest bomber. Twelve hours that allowed for communication, contemplation, and cancellation. SDI, or Star Wars, condenses that time to 150 seconds. It also puts all decision making in the hands and minds of computers, without posssibility of human intervention.

Dr. Brenman-Gibson spoke a much shorter time and told only of her personal reasoning and painful self-examination that led to her decison to make the sacrifice necessary to go to NTS and be arrrested. The others testified and they were all eloquent, regardless of their prominence of lack of it. When they were finished, former Attorney General Ramsey Clark testified as their expert witness to show how and why the "necessity defense" applied to

their case. Defense of justification or necessity is valid when certain circumstances are present, such as that there must be sincerity of purpose, imminent danger, no available legal solution, and the crime is less serious than the present danger. He pointed out the existing imminent danger of the current arms race and the crucial time factor, now that the Soviets have unilaterally stopped testing and challenged the U.S. to join the test ban. The fact that all the defendants had done all that they could to work within the system (writing Members of Congress, voting, lobbying, etc.). He spoke for an hour, telling of his personal involvement in the civil rights era and how citizen courage and action, along with civil disobedience had paved the way for his writing of the Voting Rights Act and its passage. He also wrote the Freedom of Information Act as a result of people's actions.

Ramsey Clark entered the top level of the Justice Department as assistant to Bobby Kennedy. He nursed Kennedy along, exposed him to poverty and injustice, which he had never seen, and ultimately said that RFK was the best Attorney General in recent history. After John Kennedy was killed, RFK was really unable to function, so Clark was pretty much carrying him and was then named by Johnson to be Attorney General. With the death of Martin Luther King and Bobby Kennedy, Ramsey Clark and President Johnson felt that the country was coming apart. That allowed Clark to write and institute the "Great Society" programs that brought the plight of the poor into focus. One of Nixon's loudest campaign promises was that he would oust Ramsey Clark, and he did. Clark now works full time opposing the death penalty and defending people who (for the lack of a better term) are victims of the system.

After hearing this incredible four hours of testimony, Judge Sullivan, the Nye County Justice of the Peace said, "...they were charged with crossing the line and that's what they did. I'm afraid of a nuclear war but I can't imagine that it's as imminent as these folks say. You're all real nice people...I find you guilty".

The trial had started with the judge being totally confused because the defendants had an expert witness and no attorney. He asked the audience how he should proceed. He seemed to expect Ramsey Clark to guide him through. Clark sat there like the rest and the defendants and the prosecutor chatted together and decided what the easiest solution would be. It would have been comical it it weren't so serious.

The judge sentenced all but Billy Boyd to 24 hours of community service. Boyd was a second offender, so he got two and a half days in jail. The other defendants refused to accept their sentences because they felt their action at NTS had been the ultimate community service. Judge Sullivan was shocked, because no one had ever refused to accept his sentence. He appeared to believe that he had been extremely fair and understanding. He asked if they would choose 24 hours in jail instead and they said "yes".

After the trial Judge Sullivan came out without his robe and told Clark "...it's really been a kick for me to meet you. After all, it's not too often that someone like you comes to Beatty. But I gotta tell you something. I didn't really understand most of what you said in there. I'm not a lawyer, and up until they elected me 6 months ago, I just sold gas."

I was astounded. Here had been the most eloquent testimony from the unique individuals in this country capable of delivering it and the justice of the peace (a gas salesman who won a popularity contest) didn't understand and appeared amused.

There was not one reporter there at the trial from any media, so except for the twelve of us in the audience, no one knew what happened.

Two nuke tests detonated

MERCURY — The U.S. Department of Energy conducted two underground nuclear weapons tests Wednesday at the Nevada Test Site.

The tests, each with a yield of less than 20 kilotons, took place beneath Rainier Mesa, 93 miles northwest of Las Vegas.

The first, named Mill Yard, was fired at 1:40 p.m., at a depth of 1,220 feet. The second, named Diamond Beech, was fired at 4:20 p.m., at a depth of 1,320 feet.

The tests were the 12th and 13th to be announced this year. The most recent previously announced Nevada Test Site test, named Ponil, was fired Sept. 27.

Since this experience, I've had a chance to look at our situation concerning the testing at NTS with new information and insight. The arms race won't stop in Beatty but I believe it's neccessary for people to go to NTS and say, in any way they can, "You can't do this with my approval." As a matter of fact, during the trial, Judge Sullivan told Dan Ellsberg, "It's too bad you can't tell all this to a federal court in Washington, DC. The Congress prefers to do that here in Nye County so this is what we have".

One thing that Ramsey Clark said was that he was surprised at the friendly attitude between the judge, defendants, officers, prosecutors, etc. He said that meant that we didn't have to worry about people's safety in jail but we also shouldn't expect any changes. He said they all seemed happy with the situation as it is. People become uncomfortable and unfriendly when they have inner turmoil, and only through that can come a change of heart.

So, the letters, votes, lobbying, and civil disobedience aren't working. It may work over a period of years but the situation is too critical for that. The U.S. has until Jan. 1, 1986 to decide to join the Soviet test ban. That's not the full solution to the threat of nuclear war, but it stops the arms race and starts the process. Right now, the testing is continuing at NTS. The trial was on Thursday. Friday morning there was a test that undoubtably jolted the defendants in their jail cells in Beatty.

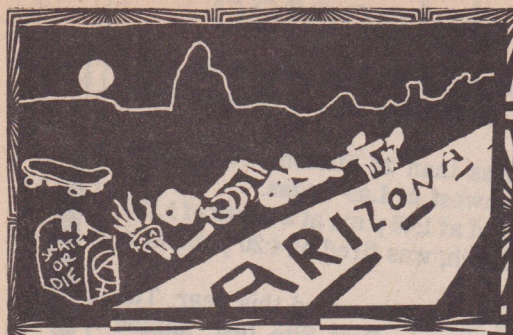
It has been my experience that people around the country don't know the extent of the US testing program. Two to three times a month a bomb is tested. That's necessary when you manufacture 5 or 6 nuclear weapons a day - which we do. On the radio in Las Vegas and on about page 30 of the newspaper, either the day before or the day after a test, a brief announcement is made. "A nuclear weapon, code named XXXX was tested (or will be tested) at the NTS this morning. It had a yield of under 150 kilotons. The test was successful and there was no radiation detected in the atmosphere."

Ramsey Clark believes implicitly in the people's ability to change things when the public demands it. We saw it in Selma, when Blacks achieved the right to vote, in the streets when the Vietnam War had to end, in Nicaragua when Somoza was overthrown, etc. I have to think that if people, average people, were aware that the Soviets were no longer testing and heard the simple announcement given every time we tested a bomb, they would demand a halt. Could the message be hollered at major intersections in major cities? Could a banner be unfurled from a tall building in view of thousands of people whenever there is a test? Do you have a communication network that could get the word out far and loud?

I wrote for MRR because some of you are my children. You're bright and you have ideas that are good which don't occur to me. Society says that my age makes me your leader. But you are my conscience. I can't face you if I don't know that I've done everything I can to make sure that you live and that your children live.

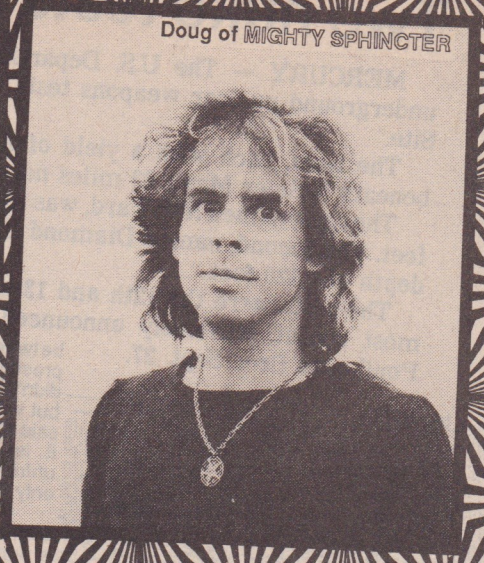
I've read letters and articles in MRR. Many of them sound angry, and I understand that. I'm angry, too. I'm angry at educated women who choose to be concerned with clipping money-saving coupons so as to forget a dying world. I'm angry at over-fed corporate executives who accept the fact that it takes a lot of hungry, poor people to make one rich person. I'm angry because I haven't figured out how to fix it, but I certainly haven't given up. There are a lot of courageous, loving people out there who really care and who are willing to take risks. With your ideas and your help, I have to believe that we can allow the earth to survive and be recognized as our mother.

Judy Treichel
4555 Balsam St.
Las Vegas, NV 89108



PHOENIX-Well, another year comes to an end and, as usual, things continue to get more sordid and strange. Lots of bands and people are at each other's throats out here and factionalism is continually on the rise. Punks, metal-punks, headbangers, art-fags, mystics, darkies, beautifuls, businessmen, and even a few music lovers! Intelligence, direction, vision, communication, action, honesty, and love seem to be a thing of the past. Fire and brimstone, you might say, and you'd probably be right. Amazingly enough, and as usual, rising out of the smoke comes a thriving new music scene with great local talent both old and new.

Latest vinyl includes the 3rd annual local comp LP. It's called More Coffee For the Politicians, is out on Placebo, and has cuts from 15 local bands including JFA, SUN CITY GIRLS, MIGHTY SPHINCTER, ZANY GUYS, ONS, MAYBE MENTAL, as more. Also just out on Placebo is the Dry Lungs international industrial comp LP. (and soon to come Mykel Board's ARTLESS). ONS has a record coming out soon too (on a German label) and they'll be touring as well. HARVEST is finishing an LP, and SUN CITY GIRLS have finished their second LP. Sounds great, and they'll tour this summer.


Doug of MIGHTY SPHINCTER

MEAT PUPPETS continue to get great reactions from all who hear them. They've been touring a lot and got on MTV's "Cutting Edge". JFA has been doing a little touring, but have been spending most of their time promoting their new skateboard, which has met with good response in the shops. They plan to record this XMas and continue touring.

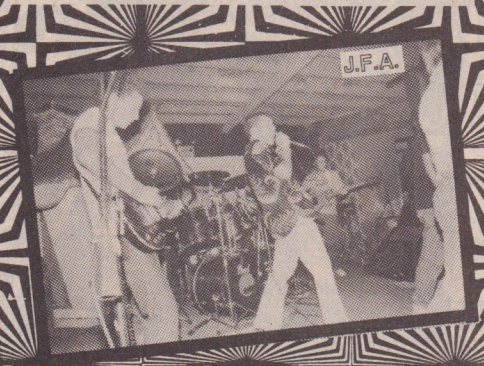
New bands on the local scene include: BOOT BEAST CARNIVAL, JOKE FLOWER, DIRT CLODS, DOMINO THEORY, VEIL OF DELUSION, The GROOVY TRUTH, and the all-new POET'S CORNER which features poet Pete Cannon backed up by the remains of the band KILL EVERYONE.

Gigs are on and off as usual. Touring bands should call Nick at (602)263-5190.

What is it about Phoenix that produces such fine music and entertainment, but at the same time breeds such a cultureless, dry, dull, mindless social scene? Maybe it's the sun? Maybe it's just the times we live in? I don't know!

Tony Victor/ P.O. Box 23316/ Phoenix AZ 85063

photo by Joe Culture



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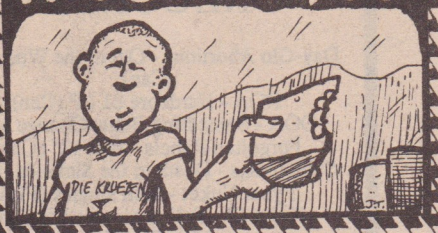
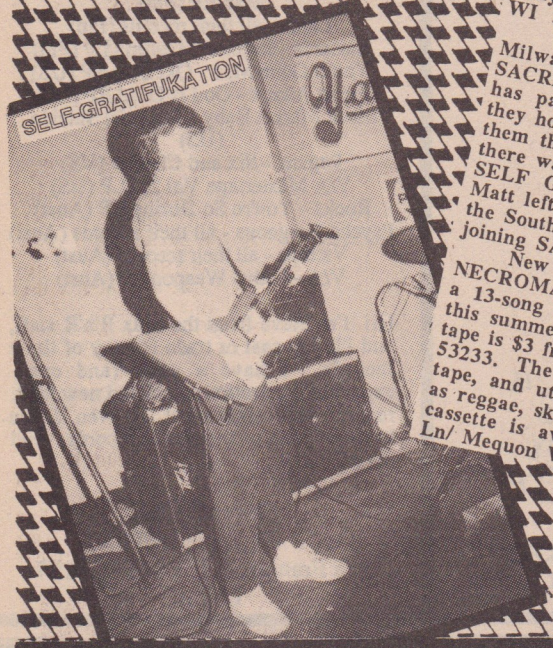




MILWAUKEE- After the closing of Yano's (the only all-ages club in town), the shows here really slacked off. The only outcome from all of this was the opening of another all-ages place which essentially is for the preppie and drunk jock crowd. Enough said. Well, there was still light at the end of the tunnel. Tony Selig, owner of Underground Productions, set about to rebuild the all-ages show format in Milwaukee. Several shows at The Starlite Roll Arena, Crystal Palace, and the Lake Park Pavillion have gotten things moving once again with lots of killer shows. Any groups interested in playing should contact Tony at 1809 E Olive, suite 301/ Shorewood WI 53211/ (414)962-3261.

As far as local bands are concerned, Milwaukee lost 4. The newly reformed SACRED ORDER, with Kenny back on bass, has packed and left for California. There, they hope to be signed with a label. We wish them the best of luck! In the R.I.P. section, there was the shortlived but out with a band SELF GRATIFUKATION, NRK (drummer Matt left for school), and DISDAIN (pride of the South Side, coming to a halt with Kenny joining SACRED ORDER).

New groups include EARTHSHOE and NECROMANTX. EARTHSHOE has recorded a 13-song cassette and are planning an EP this summer. These guys really shred! Their tape is $3 from 1027 N 8th St/ Milwaukee WI 53233. The NECROMANTX also have a tape, and utilize various musical styles such as reggae, ska, metal and blues. The 17-song cassette is available from 2525 W Hickory Ln/ Mequon WI 53092.

I'm the only one that puts out a zine right now. Bathroom Sounds #2 is now available and includes lots of interviews, skate pics and articles (art, articles, etc. are more than welcome). The zine is $1. I've also put together a comp tape of Milwaukee bands available for $3.

Until next time, stay out of trouble and write to me.

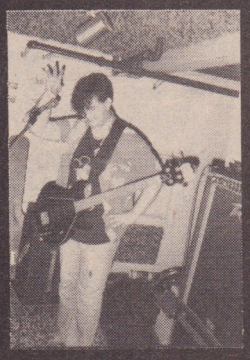
Pete Flessas/ 1027 N 8th St/ Milwaukee WI 53233

1645 W. Estes
Chicago, Illinois 60626
(312)338-5473

THE DEFOLIANTS

Okay, just who the heck are these..these Defoliants, and more importantly, just what are they trying to do?

Mighty glad you asked. We're three guys from the north side of Chicago, city of the big shoulders and literate winos. The current and final 3 man version has been jamming for about a year(much to the disdain of the neighbors), and have gone to the studio to put out a 19-song cassette titled "NOW How Much Would You Pay For It?" which has received rave and airplay from the underground locals. We've been labeled at times, and each time it's been close, but no cee-gar. Guess you'll just have to listen to the tape or catch a gig...



ROB-MUSICAL HERITAGE- Extremely fond of: The Cure(old),Ramones. Agent Orange, The Buzzcocks, midperiod XTC, '64-65 surf, Chelsea, and the occasional gem from the army of thrashers out there.
NASTY HABITS- Eats, in one day, the estimated annual output of the grain belt states; stares at girls lustfully when they're not looking; writes depressing lyrics that make Joy Division look like Katrina and the Waves
BIGGEST SECRET- Works and actually enjoys a suit-and-tie production job in the 'burbs. Sheesh.

CHUCK-MUSICAL HERITAGE- Digs: Siouxsie and the Banshees, Joy Division, Nokie Edwards/Ventures, Rick Nielson, The Ramones, and Earl Lettig.
NASTY HABITS- Enjoys watching bad metal bands; Capable of homicide when pissed(rare); eats Pac-Man cereal
BIGGEST SECRET- Played the soundtrack music for the Waffelos commercial. Yee-haa.

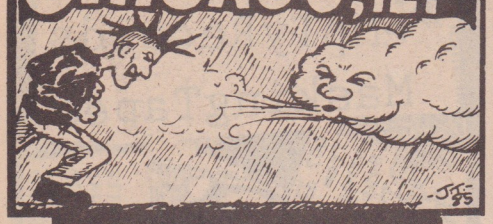
JEFF-MUSICAL HERITAGE- Nuts for; Naked Raygun, Angry Samoans, Suicidal Tendencies, 7 Seconds, Agent Orange, Ventures, B-52's The Cure and The Buzzcocks.
NASTY HABITS- Moons at the drop of a hat. Pants, rather; Drums before during and after songs, steals phone paraphenalia and pastes it to his clothing
BIGGEST SECRET- Actually paid to see Van Halen, years ago.

--So there's yer band inpho. Anyone wants a copy of the tape ($3) or just wants to correspond with us in ancient phonecian script, just write the above address. And above all, remember the words of the wise and revered- "Mom always said, 'Dont play ball in the house!'" -Bobby Brady. 1968

Fer bookings call Jeff at (312) 338-5473.

Dig it.

CHICAGO, IL.



Y' know, I always hear people complaining about how the "scene" has gone downhill--shows cost too much, bouncers are jerks, smaller-name bands don't get to play, etc. But then other people put on good, cheap shows and what happens? Nothing, because not enough people show up to continue the show. I've put on 5 shows recently, 2 of which were cancelled by the owner of the venue because 2-12 people showed up. Not very impressive for a scene of 2500. The other shows have had an average attendance of about 150 people. That's a decent amount, but it has to continue. I'm not in this for the money, but the venue owners are and the bands usually are too. That means in order to keep the shows going, we gotta keep the owners and bands happy, as well as pay for advertising and P.A. equipment. That's not very cheap or easy without support.

Anyway, what I started to write about is the acceptance of newer, more diverse bands and who and what they are, so...

SCARRED FOR LIFE- Definitely punk rock. Thrashy, powerful & loud. Nice guys too. You can write them at: 1S. 631 Winfield Rd/ Wheaton IL 60187.

I.D. UNDER- Kinda now, kinda wow. 60's covers as well as melodic punk originals. Impressive sound. I think the key word is female bassist. Write 'em at: Doug Ward/ 615 S Lincoln/ Hinsdale IL 60521.

POLITICAL JUSTICE?- No, they havent broken up. They're still around & still great. Utterly undefinable. Experience the EP, $3.50 ppd from: Landmind/ 4708 Seeley/ Downers Grove IL 60515

GROUP OF INDIVIDUALS- Mostly melodic & '77 stuff, they kind of mix different styles together, hence the name. I was surprised & impressed with their single "The Sellout/ Destroyer of Fun". $2 ppd from: The G.I.'s/ P.O. Box 528200/ Chicago IL 60652. My mom loved 'em!

BLATANT DISSENT- They, they, they have an EP out and it's about time. Produced by Jeff Pezzati, it's good fun 'round the doghouse. The 5-song EP Is There a Fear? is worth getting for the funk singalong. $3 ppd from: Landmind/ 4708 Seeley/ Downers Grove IL 60515. One of my favorites!

Next month: URGE OVERKILL, X-MEN, NO EMPATHY, NIFTY GYPSIES, FUDGE TUNNEL, DEFOLIENTS, END RESULT, and more on the nazis.

THANK YOU!! to Stevo G. for everything, the Chicago bands and punks that have been supportive and understanding, Russ, Chuck from DEFOLIANTS, DAVE in Conn., Chuck & tamara from Philly, SOUL ASYLUM for coming & helping out, Ula for y' know, Amy Hise & Don Osborne for advice. Hi Dan and Bill in St. Louis. Adios, Tangerine (formerly Monkey).

P.S. Bands that want to play Chicago, write or call me at P.O. Box 578401/ Chicago IL 60657/ (312)525-6673. For airplay, send stuff (quality only) to: Amy Hise/ 812 Clark St/ Evanston IL 60201/ (312)864-5092.

photos by Stevo G.

We'll start in Lincoln, one of the 2 big cities here. PEER PUPPET have played in Lincoln several times and I really enjoy them. IN¢ YOU BAIT, who had 2 songs on the War Between The States comp tape, recently broke up. Lincoln most experienced band, POWER OF THE SPOKEN WORD, have released an LP on Sacrificial Records and is available for $6 ppd from: 2025 N 32nd St/ Lincoln NE 68503. Two other good bands from Lincoln are LUNCHMEAT (tape out) and BABY HOTLINE.

There are some other bands in Lincoln, but I don't know much about them. There are also a lot of skaters and they've had some big skate competitions. Most gigs in town are held at The Brickyard (17th and Holdredge, right by the campus police station), which is a neat place.

Omaha's oldest HC band, NO HEROES, are no more, and NAUGHTY VIRGINS just played their last show as well. R.A.F. have added Dereck on bass, leaving 2 guitarists (Jimi and Paul), with an resulting incredible barrage of good, powerful tunes.

Some newer bands: DOUBLE YOU's (Bill/ 688 N 59th/ Omaha NE 68132) first gig was stopped by the police. CRIMSON DEATH played a high energy set at the Magic Theatre in late Oct, and the wait was well worth it. JUVENILE DISSENT have played 4 times without their regular drummer, but that'll change when his cast comes off. POISON APPEARANCE opened at the Magic Theatre (1417 Farnam St) and seemed to impress the crowd. Other new bands to watch for include SATURDAY NEGLECT and CLAMBAKE.

Omaha has a great store, Drastic Plastic (419 S 13th/ Omaha NE 68102). There's also a couple of half-pipes. The 7th issue of It magazine will be out soon (24 pages, available from me for 50¢ and a stamp). We also have a TV show on public access cable called Underground Omaha. Everyone is encouraged to send a video with band footage, interviews, etc. You can also send me tapes or zines to review. Thanks.
Bryan Peterson/ 15124 Hillside Ct/ Omaha NE 68154

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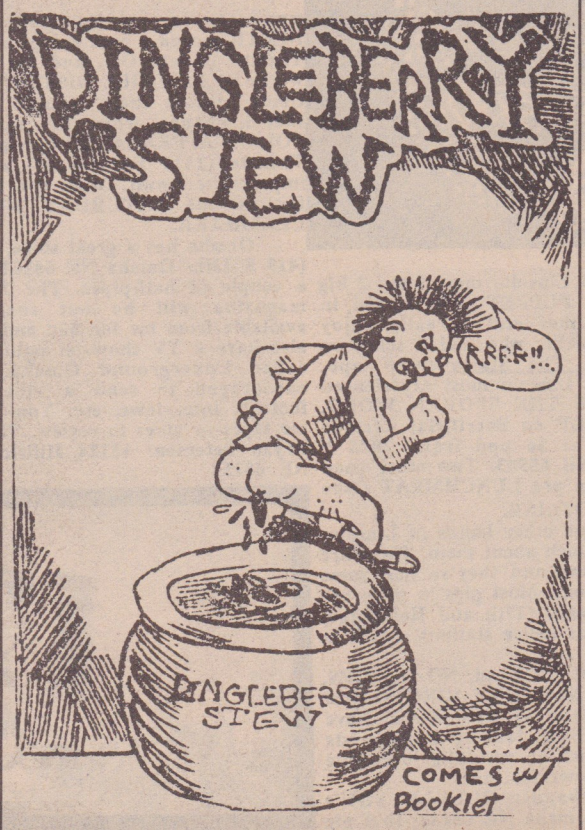

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RAUNCH 'N' ROLL!

It's about turning the other cheek (the one with the tongue in it). It's like making the boys infested with double-standards see what narrow-minded misogynists they are by shoving a mirror in their pimpley little faces! Oooo, that felt good to write. But one could argue and say "With the sleazy image you project, what kind of response do you expect?" Yeah, and sure buddy, women with nice figures that wear tight sweaters are asking to be raped too! You see, this is where I get the last laugh. What if some pervert gets off on fat chicks in pastel blue polyester stretch pants? Is she still asking for it? No punk ever put down the SEX PISTOLS for grabbing their dicks, or Henry Rollins for wearing nothing but shorts and his own sweat. It's guts, raw emotion, mockery, a kiss off, whatever! We're not going to supress our sexuality to prove a point about "women as a creative force in modern music." Sure we could be trendy and androgynous or cute and naive, but we're not. Shit, we talk sleazy, but at least we're honest about it. I mean, we don't compare sizes behind our boyfriends' backs. Hey, if I've got a hot passion for fat, sweaty, drunk guys (which I don't, so no letters or photos please!), then that's my thing. I'm not going to pretend it's love every time. Women aren't the only pieces of meat, you beefcakes out there!

What it all adds up to is a mutual understanding of honesty and respect between the sexes. That's got nothing to do with what guy (or girl) gets off on ferret mating or what girl (or guy, and if there are some...let me know) gets off on reading Wuthering Heights.

Us four guys (no, we're not insulted by the term--it's been pretty asexual since the 50's), well, we just happen to like burping, spitting, talking dirty, and being ourselves.

RAUNCH-ETTES

As of Dec. 31st, 1986, The RAUNCH-ETTES will have been together a year. Only I have had prior experience, having sung for a while in a band called STEREO X, a real nowhere band that opened for The CATATONICS once.

What makes us a band? What views do we share that unite us in "Raunchdom"? I mean, to be arrogant enough to refer to our home base of Rochester as "Raunchester"?

Music? No, we share very few musical influences. I like The DEAD BOYS and LEGAL WEAPON, Joan likes KING CRIMSON, Janice-The STONES (if you know Keith's home phone, please send it to: 1526 E Main St/ Rochester NY 14609), and Kiy loves The BEATLES. It's this twisted combination that creates the "raunch" sound, not a shared idea of what we "should" sound like.

Politics? No, sorry, we're ignorant bitches in this area. So go ahead, get uptight, write nasty letters about how we should be aware. I believe truth to be the most lethal political weapon, therefore I'll be honest and say we're politically lazy and never really talk about it. I'm sure if one of us had a wild need to attend wekly Young Republican meetings we'd know by now. What I do know is we're all for playing benefits for good causes.

Feminism? Yes, this may not be the point of view you're used to cuz we take a different approach than most all-girl bands. Note the lyrics to "Slaughter the Pig":

Mistook me for ignorance
you should've thought first before you crossed my path
I'm the black cat I live your lie
You use and abuse for your sick pleasure
listen to me now I've watched you carefully
took in your every move, begged for torture
Do you get it now? You see I like the pain
It makes me feel alive come and get it!
Step in the ring, slaughter the pig
Do you wanna run your fist thru my hair
bury me for good, spit on my face
pour beer into my hair
trash my living room, stain my mattress
tear my insides out so I lost some blood
I was red and sore, I'll beg for more
I'm a "pig" I'm a "slut" I'm a "whore"
Don't you know those words just make me want more!
Step in the ring, slaughter the pig
Give me your filthy parasites
I've got your itch to scratch
I'm numb, you don't phase me at all
lately everyone's feeding off my blood
Rip my womb apart, kill the innocent
But don't I ask for it?
Kill me baby
Shove my head between your legs
I only wish I could fuck your ego too
Step in the ring, slaughter the pig

THE NOT

Thanks to all the people who helped us on our "Snow and Ice Tour"

The NOT want to play your area on their upcoming "Warm Weather Tour, Winter '85"

KIDS SURVIVE

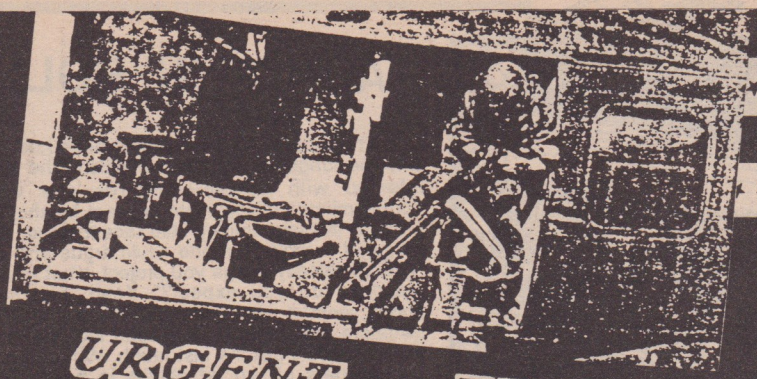
call(617)641-4368 or write us soon

The NOT
P.O. Box 288
Cambridge, Ma
02238

New 6 song EP out now
$5.00 ppd.

T-shirts $6.00 (specify L, M, or S)

stickers too!!!!!



URGENT FURY

URGENT FURY is the codename used for the American invasion of Grenada. Some of the more astute have noticed a striking similarity between video footage of our soldiers tramping through Grenadan streets and German soldiers in the streets of Yugoslavia, 1941. Hitler's invasion of that country was codenamed "Furious Vengeance".

American Nazis In Chicago (Rodriguez)

American Nazis in Chicago
dreaming dreams of a fucked-up tomorrow
they say that they're a special american breed
discriminate against every other creed
they preach:
Exterminate! Aggravate! Unity for all!

Racist extremists in the street
dumbest fucks you'll never meet
distorting and slanting the truth
distorting and perverting the youth
they preach...

racist belligerancy and power
make this lowlife feel much taller
all we have to do is stick together
'cause deep down we're all birds of a feather

American nazis in Chicago
take pride in showing us their heads are hollow
one thing that makes their garments rent
no black man ever shot a president.

Tet (Rodriguez)

1. You just won't believe the things
that happened to me. I was only eighteen when they told me what to be. I received a letter from the US number One, and in it he told me I would wear uniform and gun,

if you could see
the things that happened to me.

2. I got all my training at Fort Bennington, but when I rode a chopper I was far from twenty-one. They told me I was part of a team, the best in the land. Then they casually dropped me in a place called Vietnam.

If you could see
the things that happened to me.

If you could only hear, if you could only fear
If you could only feel, if you could only heal

3. They told me we were winning, but something went wrong, 'cause when I got back home nobody knew we won. I clutched at a battered flag and tried to believe, that somehow in a strange land I hadn't been deceived

like a stranger in my country
stranger in my country
stranger in my country
stranger in my country

If you could hear
the sound of death so near
If you could only see, if you could only see

If you could only see the things
that happened to me.

Is anything ever what we think it is?

I prefer inanimate objects. They are reliable. You can embrace vinyl, slap it on a turntable, predict what comes, note for note. You can love your car and it will love you back/it has no choice/ but people? I shudder at crowds/ where you and I become dots/where rebellion is a pretty game you can play until you turn twenty-seven and suddenly think about getting a head, a real one/not the artificial spray-painted facsimilies that shave your head/the ones who come with you'll see on the street/holding out portable soap boxes which they clamber tiny hands for spare change so they can run out and get the latest new shade of purple added to their locks/I don't see rebellion. I'm sorry, but I don't. I see a lot of kids following each other like dogs/sniffing tails/tiny minds chained to mohawks/as they sit or stand in clusters and groups/comparing one another to see who's cooler./Down by the subway grating scrunch the scruffy peace punks who glare if you like the Exploited and call you stupid if you

onto at the first sign of rain/handing out leaflets/ berating the system every other second as if the system were a tall bespectacled man in a business suit who reads the wall street journal and lives in a tiny flat on Wooster street with two dogs and a cat named compassion. They rant about El Salvador. They screas about changing that/they never scream about changing the south bronx/ or harlem/or bed-stuy/are you a peace punk? Would you be proud to be known as one, to carry a tag on your forehead. to become an extra face in a group portrait? I'm in no rush to be tagged. They'll get me when I'm dead/reclining on a cold slab with that precious tag that's what I live for. And then I'll be anybody, will I? The tag will not say 'an individual' or 'a great socialist' or 'a fascist'; it'll simply say 'dead body number 0096741'. So at last I'll be part of a crowd! Why are you in such a rush to be in one now? Why is anybody?

I. I was asked if I was a peace punk. Some girl who looked see-through in bright blond and milk-white skin, lips purple like death/ another cyanide user popping lifesavers. I said no. When I said I read books on Hitler she called me a fascist; when I said I like girls in bikinis she called me a sexist. When she started reciting Grass lyrics, I ran away. I passed a kid in purple hair who remarked with a well-rehearsed sneer that I looked like some guy from '77 in my jacket/why don't I step into the eighties? I kept retreating, telling him on passant that if I were in power, he'd be dangling from a lamp post/when a girl in spandex who smelled like Red Sonja told me she was liberated. I applauded but cautiously asked her how she knew/ she said she knew because now she was free to be violated by as many men as she wanted/well-selected body parts came flying at me from under tight leather but I ran too fast to be caught. The problem today is most people try to run forwards, and keep convictions in tow/I run backwards. Everyone is confounded. I always fly up the elevated train garbage bins, vigorously plowing through the papers(which fly through the headlines word for word), MDC, who transcribe the headlines word for IN SEARCH OF, but before I get depressed Pete shows me some old film clip he still carries around, and ten guitars die a death on a wooden stage floor, and the wanton devastation impresses me. I sometimes see Bob Dylan, too, winding down abandoned railways with a guitar and harmonica strapped to his neck, a silly romanticized vision that is usually spoiled by the real Bob Dylan, who hangs out a mansion window and screams at me, "That's not reality!"

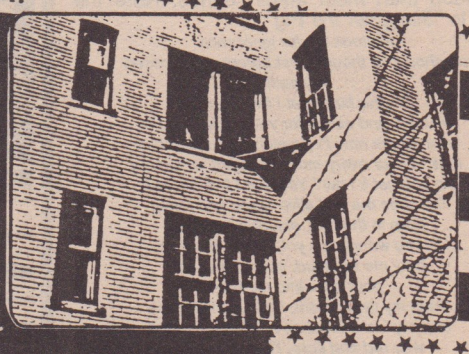
II. So I went to Columbia. I sat there and watched and pocketed my cynicism/only for a while at first/ until I suddenly found myself chanting strange words and raising my fist/the right one. and there was this weird vibe in the air/it wasn't like altamont, just this feeling/ going outwards like rubber/ it felt good to do something for somebody millions of miles away/like sending a can of beans to a kid in bangladesh —but what happened? A court order came down like lightning and the rebels, in their rebellious mood, obeyed like pups./ Acting like the brits after dunkirk/ i.e., "Yeah, it was a great victory."

I was disappointed. My dreams of seeing the inside of a paddy wagon evaporated/ but that's okay. At least there was yelling involved.

III. But I've always been discontented, and unlike the cool discontented ones, I'm not on a payroll. I wear my old tattered jacket with its meaningless badges and its military overtones/old hat in the village/ but in the south bronx I'm reviled and hated and chased by bottles and stones that always miss, by the keen laughter of the well-dressed ones who carry designer name tags on their bodies like neon/the girls accentuating their every curve so guys will notice their brains/ the guys all wanting to be beat-boys and 'bad' , to use words like CHILL in new ways, to smoke in vestibules and fuck in schoolyards like dogs to libido music. I glare. My old jacket's a tunic. They don't like me. I'm proud of it. And the war? Three days ago some dominican dog with a hiperactive waist made a habit of turning on his box full blast and pointing it straight out the window so that everyone in the tight confines of the alley could glory in his musical tastes, all of salsa and rap music. When the rage swelled my senses and I was sick of slamming doors, I stuck my two-bit speakers out the window, aimed strategically. I first played AC/DC. That kind of bugged him, but the BAD BRAINS killed him. He closed his window. The radio hasn't made its appearance since.

And that's what I live for.

Abraham Rodriguez Jr.



Write Urgent Fury: Aggressive Tendencies, P.O. Box 158 Hub Station Bronx, New York 10455. If there's no discussion there's no growth.

CONNECTICUT

Hi there! There's a lot happening here now. I'm saying this because there hasn't been a scene report, for a while, from the Nutmeg State.

YOUTH OF TODAY will have their 7" E.P. "Can't Close My Eyes" on Positive Force Records by the time you read this. They should tour the West Coast soon. DRESDEN is a metal band featuring Joey (LOST GENERATION) on vocals and E.J. (C.I.A.) on bass. They recorded an album called "Too Many Skeletons". 76% UNCERTAIN has returned from their tour, which, I heard, turned out to be successful. VATICAN COMMANDOS got back together. Their L.P. "Crusading" may include a reissue of "Hit Squad For God", their first E.P., on the second side. LOST GENERATION is recording an 8 song 10" E.P. called "Positive Rituals". RUDE AWAKENING has released a single called, "Teenage Suicide/Wanted" on Incas Records is BAD BOB's (LOST GENERATION) second single called "Red Paranoia". CONTRABAND has been gigging out of state for a while. They'll probably end up touring sooner or later. SEIZURE (my band) has four songs on a compilation called, Message From America...Hardcore Has Come Of Age. From N.J. (Send $6.00 to Dave Jones/ RD2 Box 200/ Branchville, NJ/ 07826). The upcoming CT Compilation, Connecticut Fun, has been postponed due to financial problems. But hopefully, it should be out by the time you read this. This LP contains 13 bands- 12 from Conn. and one from Mahopac, NY (END PRODUCT, because they really support the Connecticut scene).

A 7" compilation EP called Make it Work will be in the next issue of a fanzine called "Run It" ($1.50 to: Dave/ 17 Poplar St./ Waterbury, CT 06708). The bands featured are VATICAN COMMANDOS, CHRONIC DISORDER, YOUTH OF TODAY, and SEIZURE. A new band is forming with Dave, Warren (both ex-VIOLENT CHILDREN) and Matt (ex-VATICAN COMMANDOS). They have found a drummer and I'm hoping to hear from these guys.

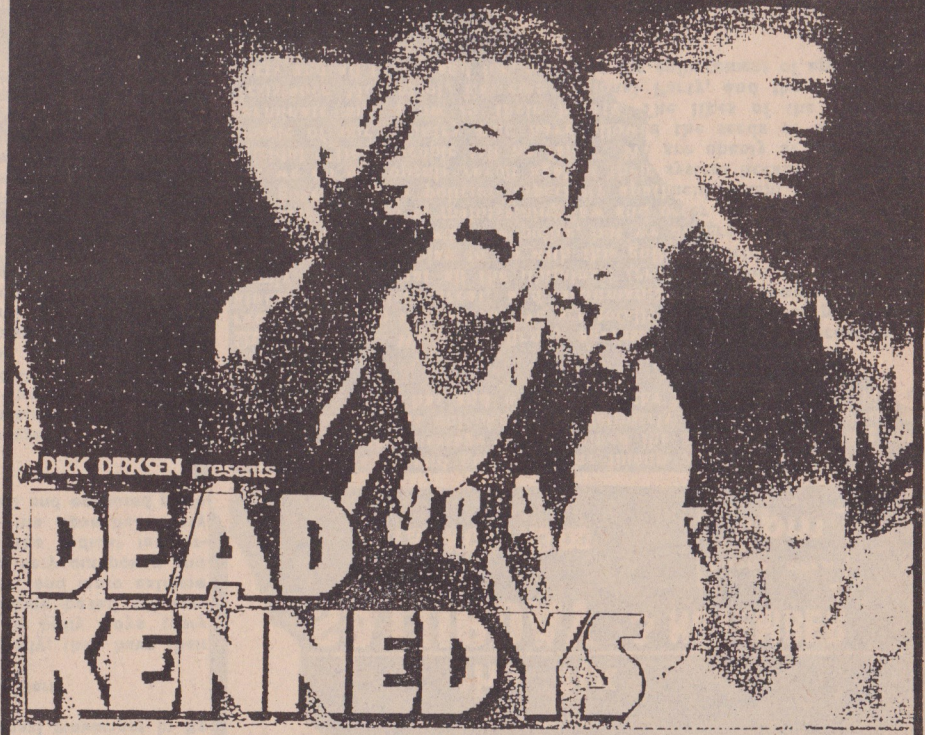
PLACES TO PLAY

The Anthrax- Stanford, CT
Brian or Shawn at (203) 348-7983 or (203) 327-2625

Enfield Roller World- Enfield, CT
Dave at (203) 224-3915

Well, that's it for now. Later on. Jeff Spaz/17 Bryant St./ Bridgeport, CT 06605/ (203) 367-4541.

"MTV GET OFF THE AIR"
JELLO BIAFRA



VIDEO DOCUMENTARY

This DEAD KENNEDYS' performance June 16, 1984 marked the closing of San Francisco's DMPO's ON BROADWAY Avant Garde Rock Theatre and Nightclub. Director Dirk Dirksen documents the performance, the crowd's energy, interaction and mood. The 58 minute concert was captured, in real time,using four color cameras and stereo audio track.

Send to: RAM INDUSTRIES, LTD. P.O. BOX 1853, BURLINGAME, CA 94010

Please send me .... DEAD KENNEDY'S Documentary Videocassette $24.95

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The "STOP APARTHEID" Ep.

APARTHEID-The Plague In Our Land

We, as a band, stand firmly against any discrimination against fellow man. We believe that everyone should live in a state of equality, no matter of race, religion, wealth, music and way of dress. We therefore stand against any law that denies a person equality, their human rights. Thus, we are strongly opposed to all laws regarding apartheid in our country.

Yes, several laws, but far from enough, regarding apartheid, have been changed for the better. However, it is not only the laws which hinder progess to humanity. Due to laws, both past and present, the hatred has been inbred on both sides. A portion of blacks rightfully seek revenge for the injustice done to their race, while others remain peaceful and strive for the true peaceful solution.

A large portion of the whites carry out apartheid to its fullest. These whites feel superior, when they should be feeling sick. Other whites try to rid the disgusting and inhumane laws of apartheid. Only when the laws have been removed and the sickness of those who carry out apartheid has been healed will the people of our land be free to live in peace and equality.

The sick of our country will not be cured until they realize that they are ill.

We, as a band, recognize the disease and cry out the medication for cure. A large portion of our songs are dedicated to the inhumanity of apartheid, and its instant removal.

Equality, Peace and Anarchy,
POWERAGE

POWERAGE

PROTEST TO SURVIVE

"The Parties Involved"

A.N.C.-African National Congress
leader: Nelson Mandela, imprisoned

The ANC formed as a black protest against the inhuman life enforced upon them. It started as a peaceful organization, but through total rejection in political circles, turned to violence. The organization is now banned and all ANC members are classed as terrorists.

A.W.B.-Afrikaaner Weerstand Bevegina
leader:Eugene TerreBlanche

An extreme right wing movement, formed to unite the "true" Afrikaaner. A radical, racist movement dedicated to the enforcement of apartheid. An almost neo-nazi movement in its ideals to racial purity.

H.N.P.-Herstigte Nasionale Party
leader:Jaap Marais

A fascist idealistic party, they have their own brown-shirt squad of bully boys (very Mussolini-influenced). Doctrine based on very early National Party theory, and more extreme right wing. Jaap Marais is very outspoken and well-educated, practicing the radical temperment of Adolf Hitler in his speeches. Very strong in northern Transvaal and scattered parts of the Free State.

C.P.-Conservative Party
leader:Dr Andries Trevnicht

Formed when a rift occured in the National Party. Trevnicht and Connie Mulder left together and formed the C.P. strictly based on old National Party doctrine. Not as extreme as H.N.P, their ideals involve an independent "pure" Afrikaaner homeland. Extremely popular in Transvaal and Free State, have at present 180,000 paid members in Transvaal alone and have a monthly growth rate of 10%. Their aim is to gain Afrikaaner confidence and take the vote from the National Party.

P.F.P.-Progressive Federal Party
leader:Dr Van Zyl Slabbert

The only left party in South Africa. Not as left as most would like, they believe in the abandonment of the dinosaur theory of apartheid. They try to represent the interests of the entire population. Party is shunned badly, but given a chance, they probably could save this country from an inevitable bloody revolution or total economic collapse.

U.D.F.-United Democratic Front

An organization (first of its kind) that united all race groups and spoke for the people. Was banned for its attempts to prevent the Indians and Coloreds voting in the recent tri-cameral parliament. Most of its leaders are at present detained. An organization that believes strictly in peaceful change. Now banned because of their peaceful attempts to introduce change. Given the chance, they could've aided

SMUGGLERS INN

nagasaki nightmare

protest to survive

POWERAGE BAND OF Oi

introducing

the fix

SATURDAY 3 NOVEMBER

ENTRANCE : R3,00

DOORS OPEN 8pm

After four years and going on...the lineup of POWERAGE may have changed but the message has remained the same. The listening ear of punks and curious onlookers has definitely grown in proportion over the years, which has and will give us the inspiration to continue our fight.

Our Message: We stand firmly against the grips of oppression and racism holds on this world. We are totally against nuclear power of all kinds, the Soviet threat, and dehumanization of people. We stand firmly against what all the illuminati (revived "Roman" wicca) stand forand what they plan to do with this gullible world. In South Africa: we are not at war with the police, but we disagree strongly with their barbaric methods of maintsaining law and order. We do not agree with our government"s policies, especially apathetid-racism at its cruelest, but we do not openly revolt against their system because it would be suicidal. "Dead people tell no tales". We are openly at war with the people of our country who have allowed the seeds of apartheid to germinate and grow in their hearts. The likes of the Afrikaaner Resistance Movement, Extreme National Party, and the Conservative Party and all they stand for, which is the enforcement of apartheid, we stand firmly against.

The Future: Violence never solved any dispute and it won't change the world either. Revolution is for mindless idiots who cannot think further than the barrel of a gun. Those who live by the sword die by the sword. We believe in anarchy, peace and freedom for all. Anarchy can exist in each individual. Why wait for someone to change the world? Start now by changing yourself. We cannot change the world; even World War III won't change it. If people grew to love and respect one another , imagine it. What a world.

Love and Peace for a better world,
POWERAGE

APARTHEID: the plague of our land

change. Given the chance, they could've aided the government on the people's side of issues.

E.C.C.-End Conscription Campaign

Formed as a protest against conscription of the white youth into the armed forces. An illegal organization. They reject the issues of the army being used to enforce apartheid instead of being used as defense. They are totally against the illegal occupation of South West Africa/Namibia. In January of '85, 7000 young men failed to report for national service, a victory they accept as partly their influence.

Black Sash

A totally female membership/organization. Radical leftist movement totally against apartheid and the conscription of white youth. Very limited in activity, concerning the police laws. Very restricted and very carefully observed by "internal security". Very sussed and dedicated organization.

Diakonia

leader:Archbishop Dennis Hurley

Radical church undercover organization. Although very carefully watched by security, they carry on explosively. Hurley is a brilliant politician, very popular amongst all race groups. Could very well lead up to large prominence in near future. A party to watch.

There are hundreds of other organizations that have been banned, are about to be banned, etc. I've failed to mention the ruling National Party because we all know their doctrine and leadership, and the N.R.P., New Republic Party, which is the English lap-dog of the N.P.

POWERAGE: THE NAME DERIVED FROM AC/DC'S ALBUM "POWERAGE".
MEANING BEHIND NAME: THE WORLD TODAY, A RAVAGED TORN PLANE SOUGHT AFTER BY POWER HUNGRY MANIACS, WHO WILL STOP AT NOTHING, EVEN TOTAL ELIMINATION TO ACHIEVE THEIR MEANS. ITS THE AGE WE'RE LIVING IN, AN AGE OF POWER AND DESTRUCTION.

LINE-UP: SPIKE / VOCALS
BRETT / GUITAR-VOCALS-POETRY
PADDY VACANT / BASS-VOCALS-POETRY
RUBIN "WILDMAN" / DRUMS

SINGLES: WORLD WAR /3 : LOCAL RELEASE
SINGLE TICKET TO PARADISE : MULTI-BAND EP RELEASED IN FRANCE.
PROTEST TO SURVIVE : EP RELEASED IN FRANCE

TAPES: RAW POWER : MULTI-BAND TAPE RELEASED IN U.K.
APRIKA KORPS : MULTI-S.A. PUNK BAND TAPE RELEASED IN FRANCE.
WHO ARE YOU ? : LOCAL RELEASE.

ZINES: "PUNK-THEN AND NOW"
"A VOICE FROM THE DARK"

VERY SPECIAL THANKS ALWAYS TO GERARD MILTZINE, OUR BROTHER IN FRANCE.

Correspondence Chart

To all our friends from abroad: please follow this chart if you wish to write us--it'll help us to be much more specific in our correspondence. If you're interested in:

-"Then and Now" booklet: complete South African punk history with photos and band infos-no politics

write to: Rubin Rose
40 Bowen Avenue/Glenmore
Durban (4001)/Natal, South Africa

-Tapes by South African punk bands from 1977 to nowadays (comes with sleeve covers)

write to: Brett
52 Luzerne Court/120 Clarence Rd/Greyville
Durban (4001)/Natal, South Africa

-Articles for zines abroad about the South African situation (musical and political)

write to: Paddy
4 Gemmel Pl
Durban North (4051)/Natal, South Africa

-Information about S.A. zines & Powerage's own zine "Voice", interview of Powerage on cassette (for radio zines)

write to: Spike
16 Kentucky Dr/Virginia East
Durban (4051)/Natal, South Africa

Township Story
Police in the city
trying to start a riot
Press and radio
are told to keep quiet

Accidental deaths
reported in the press
They say what else could they do
They're only trying to protect you

Stop Apartheid Now
Bodies black
Bodies white
Racial hatred
A total disgrace

Stop apartheid
Stop apartheid
Stop apartheid
Stop apartheid

White bodies bleed
Black bodies bleed
What is the color
The color is red

Get out of your shells
Stop this racial hatred
Let's forget the past
Unite for a future

Freedom
Freedom not war
Freedom for the rich
Freedom for the poor
Freedom for the blacks
Freedom for the whites
Freedom for the people
who believe in rights
Human rights
Human rights
Human rights are god given rights
Freedom is the right of all mankind
Freedom for all

Hey black man
Hey brown man
Hey yellow man
And you white man
Unity
is the way to win
Forget your war
over color of skin
No more barriers
No more boundaries
No more east
No more west
One world
One people
Free people
Free people
Freedom for all
Freedom not war

War Against Wish
Conscription in our country
Death in foreign bush
Fighting in a war
against our wish
Violence does not stop violence
it only breeds hate
So stop your racial war
before it's too late

Living Hell
Let me take you to a place
where you've never been
There I'll show you many things
that you've never seen

Yes people live in hovels
People live outta bins
And they are expected to live a life
a life without sin

You prosecute them for surviving
You lock them in a cell
To them this earth
is like a living hell

What's It All About
You may not like the way we dress
or the music we play
But all I ever ask of you
is to listen to what punk has to say

We believe in equality, freedom and peace
preaching of a lifestyle rid of hate and war
A joyful existence with freedom for us all
We rebuke all forms of violence
inflicted on animals and on man
And cry out for peace and freedom
in our land

Situation Vacant
Situation vacant
"Regret Europeans only"
"Suite white person"

Why?

If a person has the education
why impose segregation
black, brown, and white
should have equal opportunities
It's only right

Discrimination
Racial discrimination
is so sickening
it causes men to die

Politicians have the cure
but to use it they do fear
And there's a man with a bomb
thinking he'll solve the problem

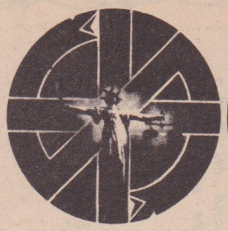
But if we were to unite
there would be no reason to fight

Smash The Nazi Broederbond Front
All I hear is cries
against a distant foe
But look closer at home
There is a similar foe

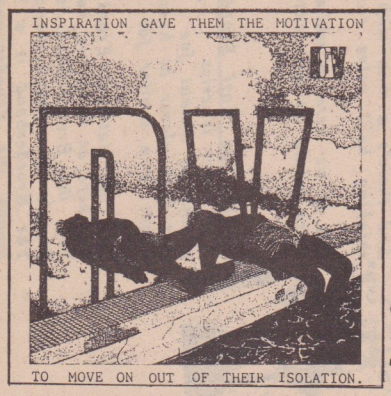
Yes, the National Front is a Nazi front
but here at home we have a bond
Yes, the Broederbond is a Nazi bond
Smash the Broederbond
The Broederbond is a Nazi bond
Smash the Broederbond

ROUGH TRADE

provides U.S. distribution for:
- Crass Records
- Corpus Christi
- Bluurg Records
- Spiderleg



BLUURG RECORDS



recently released:

* D & V — D & V LP (Crass Records)
D & V are Drums (Andy Leach) & Vocals (Jef Antcliffe) with backing/production by Eve Libertine, Joy de Vivre, & Penny Rimbaud of Crass. MRR: "the most innovative, interesting, &... inspired thing they've done in a while... Admirable." (RS)
* Eve Libertine — Acts of Love LP (Crass)
* Alternative — If They Treat You Like Shit LP (Corpus Christi)

coming soon...
* KUKL — Holidays in Europe LP (Crass)
The second LP from Icelandic avant-core band
* Crass — Blame the Men in Black double LP (Crass Records)
A compilation of all the singles, plus deleted and previously unreleased songs.
* Crass — "Christ. The Movie" VIDEO
Contains 3 films by Mick Duffield originally shown at Crass live gigs, including a complete visual accompaniment to the "Yes Sir, I Will" LP.

The massive and varied back catalog of these labels includes LPs and singles by: Flux of Pink Indians, Conflict, Crucifix, Rudimentary Peni, Omega Tribe, The Sears, Antisect, Icons of Filth, Amebix, Lack of Knowledge, Captain Sensible, Hit Parade, DIRT, Annie Anxiety, and Sleeping Dogs, plus the 3 Bullshit Detector LPs.

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NEW YORK

NEW YORK - Double guitars seems to be the latest trend here. The CRO-MAGS picked up axman Doug Halland from KRAUT (and promoter Chris Willimason of Rock Hotel fame as manager, a/t Chris), while the latter band picked up Chris (ex-BN OF SAINTS) and Nicky Garrett (ex-UKSUBS) to give KRAUT 2 guitars and perhaps a new sound as well... FALSE PROPHET'S new lp should be out Valentines Day, sez they... MAJOR CONFLICT lost their drummer... THE MOB picked up a new 2nd guitar in Chris and replaced Kenny of bass w/ original MOBman Jose... MURPHY'S LAW brought Petey back on drums and brought in Bob (ex PSYCHOS, KRAKDOWN) on bass... SACRED DENIAL reportedly broke up, life must have been getting to them.

The Alternative Press and Radio Council is doing a big benefit Jan. 19 at CBGB's w/Conneticut's CHRONIC DISORDER, either AOD or SAND IN THE FACE from New Jersey, and New Yorker's DAMAGE, FALSE PROPHETS, LIVE SKULL, and MURPHY'S LAW. In a blow at hierarchical competitiveness, the order of bands will be determined by lot and not advertised. It looks like this will be the first of a series, since CB's Hilly Kristal is interested in working with the Council to put out live-at-CB's comps. The club has the best live sound in the area and the Council is gung-ho on the idea, despite the amount of work involved. We're also hoping to mix up the fans of these bands from different segments of the scene and expose them to a variety of styles...The Council decided Dec.8
that we "should remain focused on punk, which is understood to be an attitude rather than just a musical genre, a mode of thought and feeling, a set of values, but not be rigid about it, remaining open to other influences". We want to do a film festival and an art show and will put out a newsletter to communicate directly with bands. Our Directory is going into 2nd edition and our Band Directory should be out by mid-January
so send SASE to: 151 First Ave #A, NYC 10003.

SEDITIOUS PROPAGANDA

Tse Tse Fly #4 is out now that Gary has recovered from a car crash, featuring DICKS, KRIEGKOPE and a neat piece on the Russian underground, 50¢ from 601B Surf AVE #17L,Brooklyn,NY 11224. Counterculture #4 is available for stamps from 25 Van Dam St.,Brooklyn,NY 11222 with DECADENT FEW, POLITICAL ASYLUM, CONFLICT, DIATRIBE, and lots of interesting essays...Bullshit Monthly #11 is out fro 40¢ from 89-58 215 Pl,Queens Village NY 11427; gets you 12 big p. and SHEER TERROR, APPLE, ULTRAVIOLENCE, RKL and the usual oodles of tidbits...Worthless #12 and #13 anre out with essays, reviews, and a great cartoon in #12. This is the only area zine that regularly does book reviews, proving someone can read around here. Send stamps c/o APRC.

New Jersey has more zines and radio shows than NYC (fewer distractions?):5 zines debuting here are: Teen Punk #1, included with Jersey Beat #23 for your 75¢, featuring half an interview with Glenn Danzig and reviews while the main mag does up KRAUT and looks at HC, "post-hardcore" punk, and other stuff. Next is Subwax #3, a supposed monthly (where's #4?) from the Earwax shop of Harry Baggs, 444 Ringwood Ave, Wanaque,NJ 07465. 35¢ for 8 large pages, news and reviews.HC4NJ #2 has news, reviews, and CRIMINAL INSTICNTS, 32 small pages for 50¢ from Spike at 6 Heather Hill Way, Mendham NJ 07465. Cancer #2 is 14 large pages of reviews, social/political controversies, and cartoons for a quarter from Brian Shapiro, 42-22 Naugle Dr.,Fairlawn NJ 07410. Smashed Apathy #7 is finally out, with 50¢ bringing 36 pages of English bands like CHAOS UK, DISORDER, MAYHEM, CRASS, John Trubee lyrics, poetry, Punker Peggy and other odds and ends.

UNLAWFUL ASSEMBLIES

The fallout from the club massacre (#31) continues. Chris Williamson has worked out an agreement with the Ritz, largest club in Manhattan, to do "Rock Hotel in Exile" shows there, starting with a metal show (including CRO-MAGS) and a Dec 28 Xmas treat with DOA, CIRCLE JERKS, TOXIC REASONS, AND RED KROSS, while TOY DOLLS follow Jan 26...Ritz and CB's have settled on 16 admission age and separate drinking ID...Heavy metal bastion Lamour's in Brooklyn has begun experimenting with the likes of AGNOSTIC FRONT and AOD....The World has reopened with artsy new wave and Mick Jones but has been a big disappointment so far: single bands going on over an hour late, high prices, awful recorded music, Yuppies, etc. There are signs of improvement; we'll see about that.

The building containing Irving Plaza is to be demolished or sold by its owners, District #2 of the Polish Army Veterans Assn. of America, sez Eugene Kalenik of District #2. "It's all news to me," said club owner Chuck Terzella when I asked him about it; the building owner "had not alerted us". The club owner went on to say that punk and HC "don't make us much money" because there aren't that many fans around with $10 to spend on live music; he doesn't normally book such but does occasionally.

Across the Hudson, the Show Place is going to strict 21+ carding and a questionable future. A sign now prohibits stage-diving and slam-dancing, but that seems to be more for lawyers than for fans. A/T promoter Perry Feigenbaum, "kids were hurting themselves", lawyer advised against (don't they always?), insurance skyrocketed. Fines and lawsuits were "killing me" On the new age limit: "I don't think it can work financially" As for the community, he acknowledged pressure from a "bunch of hicks". Dover,NJ is pretty much at the end of the end of the world (outskirts of suburbia).

CBGB's has been the site of the Great Marshmallow Wars, which also featured stale bagels and eggs before the club succeeded in bringing these aerial bombardments over the broad lanes of the Bowery to a halt by threatening to cancel all HC shows. Certain members of the police force were seen lobbing marshmallows back at the punx (next they'll be wanting to play football with us...). One van was reportedly involved in a crash in front of a cop car as a result of unexpected food missiles. Mass arrests for assault with a deadly marshmallow, however, have not been reported.

The APRC, meanwhile, is trying to set up meetings with City Council members Carol Greitzer and Miriam Friedlander to take up the question of pressure on the clubs. No more room to go into detail on these two.

Donny the Punk/233 E 3rd ST #1C/NY, NY 10009
(212) 982-3075

REAGAN YOUTH

photo by Murray Bowles

REAGAN YOUTH was started in 1981 and has released a 12" EP, Youth Anthems For the New Order (P.O. Box 69, Stuyvesant Sta/ New York, NY 10009). The band is Dave Insurgent (vox), Paul Cripple (guitar), Victor (bass, though Al Pike played on the EP), Rick (drums, with Steve on the EP). The interview was done in Sept at CBGB's by myself, Eric Pierson.

MRR: Before one of your songs today, you referred to Jesus as the first communist. Can you elaborate on that?

Dave: He was. He was saying basically "Fuck the system". He preached communal living and sharing wealth. I think all that shit about God was just from acid trips... I'm not a communist in any way, but I think it should be like in Amsterdam. It's ridiculous that all of this money should be going to the military when people can't even afford medicine here. There's fuckin' poverty all over here. You don't have to go to Ethiopia or South Africa to see people starving. There has to be a more equal distribution of wealth. If all the money we're spending on bombs went to health care and free child care and to help the economy, there'd be so much wealth, we could spread it out. Then the Ethiopians wouldn't have to worry about food shit; they'd have 2 VCR's apiece. Drugs should be legal too. Then there'd be no more organized crime. There'd be less crime, too, because people wouldn't have to rob each other so they can buy expensive illegal shit. The U.S. should be a kind of social democracy.

MRR: How can you change things?

Dave: We're talking about long range change here. 150 years ago no one would have believed that "legalized" slavery would end...

MRR: ...interesting choice of words...

Dave: ...but in 1865 it was gone. As the businessmen and Jerry Falwells die, their "ideas" will die with them. We have to reach the youth so when they take over, it'll be a change for the better. I'm convinced that 95% of the masses are asses; we're trying to appeal to the other 5%.

MRR: What do you make of the right-wing punks?

Rick: It's a fashion. I mean, they'll say they're fascists but they're not sincere. I mean, those opinions aren't deeply held.

Dave: If they were, they'd have all joined the Army. I think the whole U.S. vs Russia thing isn't a reality. I think they're in cahoots, controlled by one huge corporation.

MRR: Like in Orwell's "1984"?

Dave: Yeah, it's like 2 bullies: "I'll take this block, you take that block." They just go around stealing kids' lunch money. After Reagan dies we're gonna change the name of the band. I can't tell ya to what yet, but it won't be The UNGRATEFUL DEAD. If there are any wealthy, financially endowed, bourgeois liberals with guilt complexes, they should send as much money as possible to REAGAN YOUTH.

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LEHIGH VALLEY-Well, here goes, my first attempt at telling the world what's going on in this Allentown area, 60 miles north of Philly.

Most shows that happen here are put on by Strain Productions, made up of Scott of The RUSSIAN MEATSQUATS {705 E 18th/ Northampton PA 18067/ (215)262-2141}, John of The CLAP {1027 2nd St/ N Catasauqua PA 18032}, and Johnny Generic. In the past few months we've had many shows with touring bands (lots of 'em), as well as The DESCENDENTS playing a benefit for college radio station WLVR, and A.P.P.L.E. and FOLLOW FASHION MONKEYS played a free show on Hamilton St. (literally!) in honor of Ron Sadowsky and his cross-continent run to bring attention to animal rights.

There haven't been many problems in the L.V., other than hassles from neighbors and local authorities that the Northampton American Legion has received for noise violations at the NAKED RAYGUN show. Needless to say, that was the last show there. The majority of shows happen at the West Catty Playground building, with others at the Cattyshack and Moose Home.

Local bands: CONSTRAINT has broken up. Dave, their singer, is in PEOPLE WHO CARE, a new band, along with old members of JUVENILE FRUSTRATION and Donna on vocals. The CLAP have been playing frequently lately, and plan to record an LP this month. They are one of the very early punk bands and have only recently developed a hardcore following. YOUTHFUL AGGRESSION have also been playing a lot lately and plan a 7" soon. They have stickers available for 25¢ & postage, to R.G./ 1533 Liberty St #B/ Easton PA 18042.

The RUSSIAN MEATSQUATS have gotten shirts printed and are available for $8 ppd to Paul/ 2131 Lincoln Ave/ Northampton PA 18067. The FOLLOW FASHION MONKEYS LP should be out by now, and they have shirts printed. Write Steve/ 914 Glenwood St/ Emmaus PA 18049. The GRIME SPIKES have broken upwith Eric and Jon moving to NY. ASYLUM has reportedly gotten back together. YOUTHQUAKE has reformed as well.

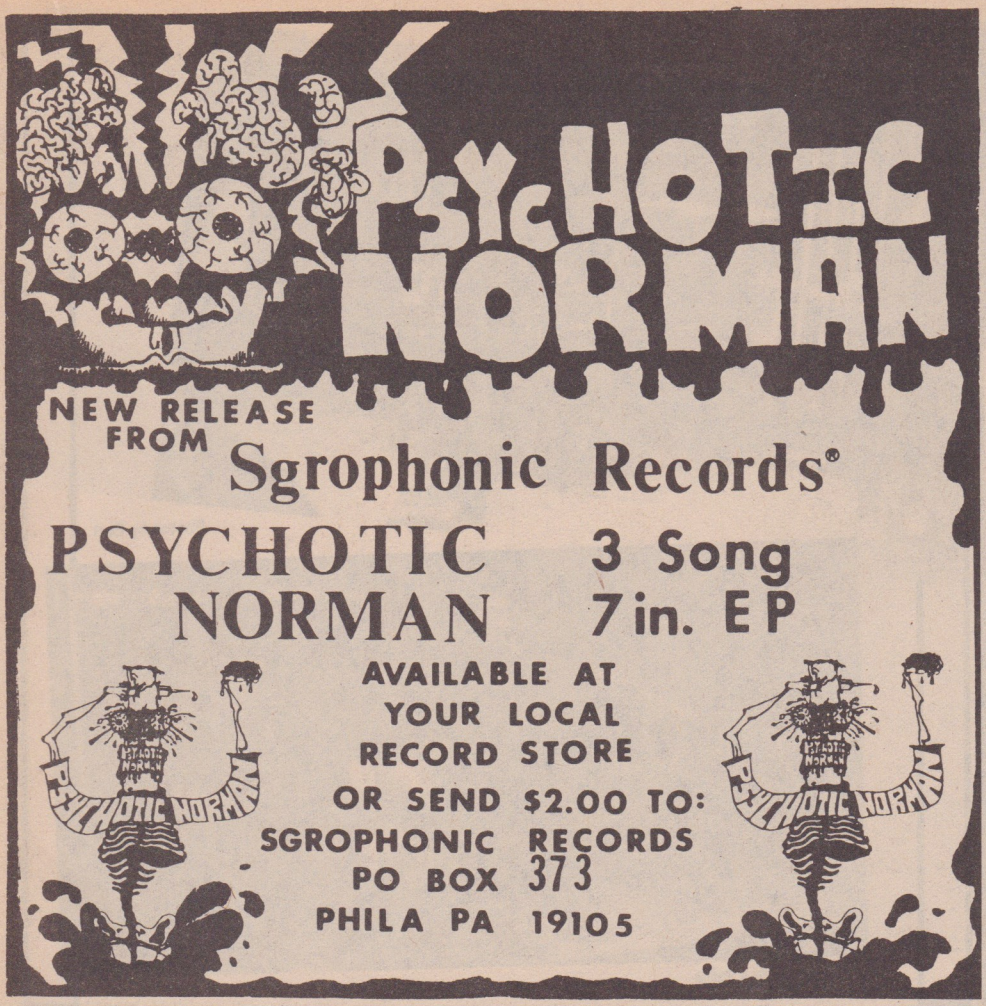
There's been talk lately about a 7" comp of Lehigh Valley bands to be put out on Strain's label, and most of the above bands would appear on it.

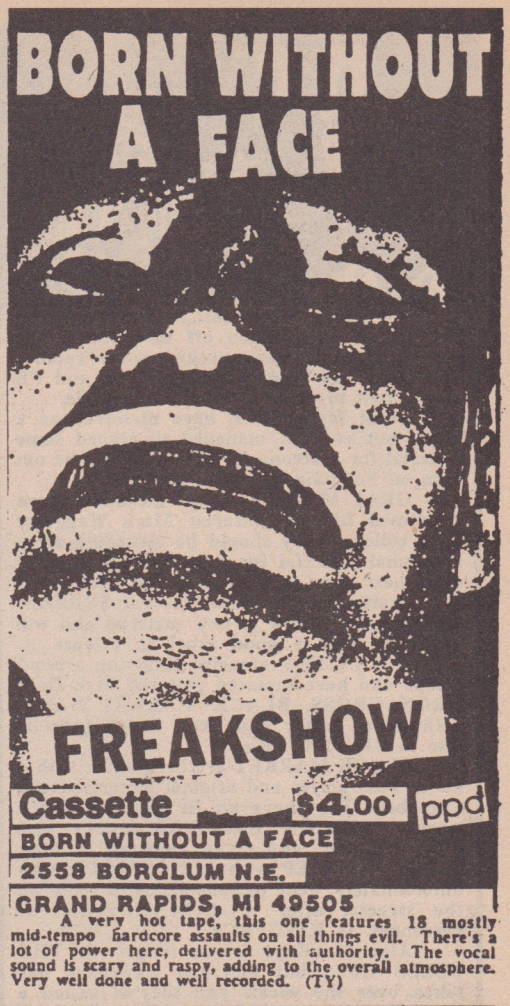
On 10/26/85, the L.V. went to Pennsburg to show them what a show is like (never previously had one, but Troy, who attends most L.V. shows, decided it was time to set something up in his home town). Four bands played and showed them a good time, with Troy {(215)679-5065} saying he'll do more. The birth of a scene!

Zines: my zine, Freedom of Expression (or F.O.E.) is 75¢ ppd and issue #5 is out, and #4 is still available. Shawn of ASYLUM puts out A.O.C.. It's 75¢ to 4467/ Meadow Dr/ Nazareth PA 18067.

Radio: abundant on WLVR this summer, with just 2 weekly slots now. The station also has "Community Nights" every Thursday at a bar (and seeing as I ain't 21, I haven't seen too many of them--mostly 60's-type bands).

That's about it. By the way, I'm Frank and you can reach me at RD1, Box 422/ Northampton PA 18067. That's F.O.E.'s address as well. Later.





A very hot tape, this one features 18 mostly mid-tempo hardcore assaults on all things evil. There's a lot of power here, delivered with authority. The vocal sound is scary and raspy, adding to the overall atmosphere. Very well done and well recorded. (TY)

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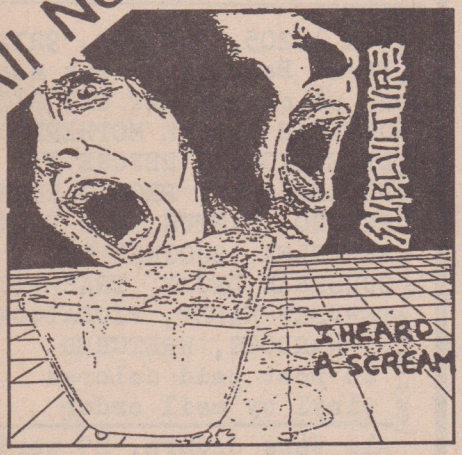

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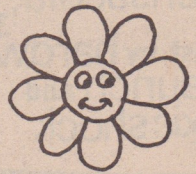

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Surprise, surprise...Just when you thought DC had fallen off the face of the planet, along comes another scene report. The scene has been bustling of late and I'll do my best to cover as much as possible.

Local faves, 9353, have dissolved as a band, but at least managed to record some material for a second LP which should be out soon on Fountain of Youth Records.

GRAY MATTER, in the meantime, have reclaimed former guitarist Mark Haggerty from college. They should be recording some additional material for a second LP due out early next year on R&B Records. The world still awaits The SNAKES record. SCREAM has recorded a slew of new material and will hopefully find a good label to release it. LETHAL INTENT are also shopping around a tape and have replaced guitarist Myk Dolfi (IRON CROSS, BLACK MARKET BABY) with metal guitar god Fred Smith (who is also in BEEFEATER).

BLACK MARKET are back again with a newer bass player and original guitarist Keith Campbell. They have an EP and LP in the works. MISSION IMPOSSIBLE are also back together and have released a very limited edition EP with LUNCHMEAT, who unfortunately went to school... Also back on the streets, after a slight alteration of personnel, is KINGFACE.

Alec MacKaye is no longer in THE BELLS OF..., but guitarist Lawrence has taken over the vocals and they've added a second guitarist. EMBRACE and DAG NASTY have both recorded very impressive demos... The DAG NASTY tape will make vinyl sometime in the near future, either on WGNS (which released the BMO LP and the Alive and Kicking sampler) or Dischord (who've released lots of stuff).

DC's own musical philanthropist, Mitch Parker, has expanded his column writing talents to include this very rag you're reading now. His "Hey Mitch" column graces the pages of WDC Period.

DC's most historic recording studio, Inner Ear (which produced such classic bands as TEEN IDLES, SOA, YOUTH BRIGADE, MINOR THREAT, etc...you get the picture) has expanded into the clean, clear world of 16-track. RITES OF SPRING and The SNAKES help break in the system in January.

For those of you who alse read "that other fanzine", there is a great spread on DC news, including interviews with RITES OF SPRING and local scenesters in Flipside #47. Also, for a broader view of the local happenings, pick up a copy of The WDC Period or Yet Another Unslanted Opinion. In the near future look for the appearance of a new literary/music magazine.

In closing, I'd like to mention the colossal efforts being made by the 2 best radio stations in the area in trying to get their music to a vaster audience. Both WGTB and WMUC (Georgetown University and University of Maryland, respectively) have held benefit shows in order to raise money needed in their bids for greater wattage. At present, the only people who can hear these stations are the students on campus, though WMUC has been known to sneak off campus on occasion. A special thanks should go out to the bands that have contributed their time and talents to these worthy causes: RITES OF SPRING, EMBRACE, DAG NASTY, BEEFEATER, and GREY MARCH. It's good to see that some still care.

Until some other time, Bert

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overseas order direct for less from Manicure/X-Mist w.o.

MEMPHIS-The local scene here has been growing. Stiff Bull Productions have been putting on some bitchin' hardcore shows at the VFW Hall, the first being the one-and-only appearance of local SEVERED JUSTICE (who are no more), BACKLASH (from Humboldt, Tennessee, also no more), and the ever-thrashing METROWASTE from Memphis. They've recorded a demo, son to be out on Harsh Reality Music. Stiff Bull had lots of touring bands as well, plus 3 appearances by Memphis' own VIKTIMIZED KARCASS, an extremely powerful industrial band that likens to SWANS, SONIC YOUTH, FLIPPER, and BIRTHDAY PARTY. Watch for their debut cassette LP soon on Harsh Reality as well.

By the way, Harsh Reality Music is an independent music label with 15 releases to date and 4 more on the way. One of the upcoming releases will be a hardcore comp, Spit On It, with 3 tracks each by every band. A participating band will get a free copy, so those who are interested should send tunes to Harsh Reality/ P.O. Box 241661/ Memphis TN 38124. Send stamp for latest catalog.

Touring bands should call Mike at (901)274-8102 or Uncle Roy at (901)755-0300 for all-ages shows at the VFW Hall. For over-21 shows, call the Antenna Club at (901)725-9812 or Steve at (901)274-8102.

Biddey biddey biddy biddy that's all folks. Skankman

Malice#9 is still available for $1 at P.O. Box 241022/ Memphis TN 38124, and #10 will be out soon. Bullsheet fanzine is $1 to 2074 Jackson Ave/ Memphis TN 38112. Issue #4 is out, with $5 on the way. Rat Patrol skate zine is 2 stamps to 1451 Poplar Estates/ Germantown TN 38138, while Scared Stiff zine is 50¢ to 1800 Boulinwood/ Germantown TN 38138. Why Is That zine is also 50¢ to 1850 Cowden/ Memphis TN 38104. Vertical Grind skatezine is 50¢ at 3645 Tupil Tree/ Memphis TN 38115.

Other local news: SKOPTZIES and SPECIAL EDUCATION have both broken up, as have THUNDER LIZARDS. The MODIFERS regrouped and moved to L.A. along with ANGERHEAD. PET CEMETARY debuted and broke up at the same gig, while ANTI-SOCIAL never made it to the gig and broke up. Jim Duckworth's new band, The SHREDS, are really stirring up a lot of action with their NY lounge sound. SHOCK OPERA put out an EP, and PANTHER BURNS' new record is out on New Rose in France.

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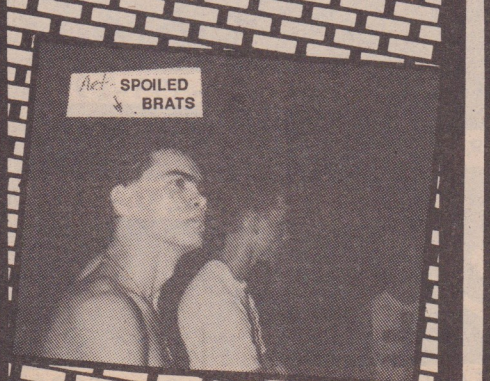

It's been a while since words of wisdom have come from the great state of Loooziyahna. For a while there, we couldn't find a place to hold shows in New Orleans and it was pretty dead. Baton Rouge kept it up at Jacy's, and Slidell would have a gig every then and again, but now things are much better in N.O. Thanks to SWAMP RATS, there's a place to book the shows and hang out! Thanks Jed (I can't believe I put that in). Anyway, now there are tons of shows, local and out-of-town.

From Baton Rouge, there's BURNT ECLIPSE (yea, they're still around) and BASTARD CHILD (they rip alive!). If you want to play there, go to Jacy's (cool place); they can be reached at (504)343-1373.

From Slidell, we've got the infamous SPOILED BRATS and a new voodoo band will be surfacing soon called SECOND DEATH. For bookings, call Mitch at (504)646-0456; he'll treat ya' right.

Out of New Orleans, land of sunshine and happiness, we've got GRAVEYARD RODEO. They're putting out a record soon with 6 songs, so get ready to place your order now!! While those pens are in hand, get ready to order SHELL SHOCK's new release, the Lost and Found cassette & their t-shirts. They can all be reached through the SWAMP RATS' address, P.O. Box 554/ Metarie LA 70004.

There's also a new zine from Chalmette called Vomit With Rhythm, available from Orcen Bender/ 1605 Esteband/ Arabi LA 70032.

Well, I'm glad I got to tell everyone what's going on down here, so when you mozey down south where the seafood shines, you'll see for yourself. And while you're in the neighborhood, get in touch with your favorite neighborhhod SWAMP RAT at 282-4777, ask for Peter.

SEARCH & DESTROY : THE LEGEND

The original, undiluted magazine that the others copied. We still have a few of the 1977-78 issues left. They contain incendiary interviews and passionate photographs. Corrosive minimalist documentation of the only youth rebellion of the seventies: punk rock; the philosophy and culture, before the mass media takeover and inevitable cloning. (Issues #1, 5 and 10 are only available in the complete set.)

☐ **#1**—The first issue, a collector's item. Only available in Complete Set.
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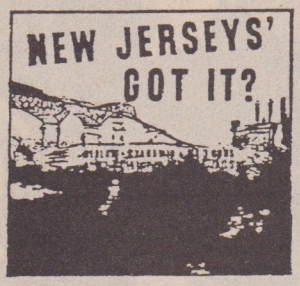

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Well, this lazy drunken git of Gateshead has finally got round to doing another UK report! Firstly, recent months has seen the closure of one of, if not the best, venues in our wonderful, nice, happy, contented country, where the sun shines brightly and everyone's free (continued: "The Bumper Book of Fairy Tales). Yes, I mean the Station, last bastion of punk in "Newcastle Brown Ale" - soaked Geordieland. This sad event took place on Sept. 9th, after a visit from the council's Property Inspection Department, who found that the supporting joists underneath the entrance stairs and toilets were in an advanced state of decay. This resulted in the building, quite rightly, being declared unsafe, and thus it was shut.

Since the sad event, we, the Gateshead Musicians Collective, have been in constant touch with the council to try to come to some arrangement, either getting it fixed or finding alternative premisies. However, it isn't that easy. We've heard it's going to cost in the region of £30,000 to repair, and if we move to the other premises we've so far been offered, whch is an old swimming baths, there is a lot of work to do which could take a year to put right. So, discussions will continue and hopefully something will be arrived at soon. Keep your fingers crossed. One heartening aspect aspect of the whole affair has been the offers by many bands such as CONFLICT, VARUKERS, OI POLLOI to play benefits. Already, a benefit gig has taken place at the Bunker, comprising CONCRETE SOX, SHRAPNEL, and ORGANISED CHAOS. Unfortunately, nothing was made but it's the thought that counts. It's just another great example of the unity that does exist in the UK punk scene. But, it's the same old story of there still not being enough.

Right, onto other subjects. The ICONS OF FILTH had to pull out of their UK tour with THE VARUKERS (who are in the process of setting up their own label). This was due to the departure of their bassist, so I've heard, anyway. Also, Stig is due to became a father, so good luck, Stig, mate! CHUMBAWAMBA have split, just on the release of their ep, "Revolution". Their highly original and innovative prescence will be sorely missed. The SEARS were going to split but I believe they've now decided to stay together. Let's hope so, they're an excellent band and great characters who deserve alot more recognition and support that they've been getting. The SUB-HUMANS were also rumoured to be ready to split up. I hope not.

ANTISECT's new single has been released on Oxford's Endangered Music, entitled "Out from the Void". At a recent gig in Leeds, they covered HAWKIND's "Silver Machine" for some reason. Also, I heard they played pretty shit and halfheartedly. I suppose with the misfortune they've had of late they've been depressed. Anyway, cheer up, ANTISECT, you're capable of a lot more! As mentioned in MRR #30, DISCHARGE are rumoured to be planning to tour and recored, with Fish (SKEPTIX) on guitar and old drummer Gary back on percussion duties. Their last gig in the UK was the 100 Club bash back in Oct. '83, so let's hope this current rumour isn't just a flash in the pan. C'mon, Cal, get gack on the road! CONFLICT's new single, "The Battle Continues" is out now and is intended to finance their bust fund - buy it!

It was interesting to read in MRR #30, in the Nottingham Roundtable articles, about the rockstar attitudes that are prevailing more and more. I'd like to put some points and stories into the arena: firstly re. the ENGLISH DOGS and their change in attitude and stance. I think their turning point was the departue of Wakey, their old singer. He was prepared to play anywhere, and didn't ask for excessive expenses. I booked the old DOGS to play in early '84 at the Station. They were enthusiastic to play and didn't want too much expenses. (However, the gig

fell through 'cos they got their gear nicked in London.) Anyways, to cut a long story short, I wanted to put them on at the Station earlier this year, and they wanted £200, which is quite a bit by UK standards. I told them I couldn't give them that much, explained why, and never heard from them again, despite writing 3 or 4 more times. £200 mightn't sound like much, but when CONFLICT can play for £100, as they did twice at the Station, it gives you an idea. Also, back in August, that fine Bristol band the AMEBIX played and due to a quiet turnout, only got £55, and they were quite happy, despite losing something like £60. They're a great bunch, take my word for it. Cheers, Aphid!

A typical personification of rockstar arrogance was BROKEN BONES' old singer, Nobby. You're better off without him, lads! Anyway, Nobby, if you're reading this, remember your "fucking wogland is this..." racist little utterance to us as those Rastafarians passed us at Stoke train station before the free DISCHARGE gig back in July '83? Wise up, you idiot!

Talking of racism, it saddened me to read about ONSLAUGHT's racist remarks. Certainly in my dealing with them (I've put them on 3 times at the Station), they've come across as great people. I once heard a racist comment by one of their roadies, but I didn't think their drummer was a racist. I mean, no one's perfect, but there's no fucking need for that attitude. C'mon Nige, put your band's house in order, I know you're a good bloke. Incidentaly, ONSLAUGHT have just signed to Music For Nations, UK home of METALLICA, EXCITER, etc. Hopefully, this won't result in more cases of rockstaritis. We shall see...

Well, The APOSTLES have 2 new LP's in the pipeline, one on COR and one on Mortarhate. One of them is already recorded, with the tenacious title of Punk Obituary. I've heard a tape of it and it's very good. I don't profess to be a total addict of The APOSTLES music, some is bad, some is excellent, but this recording verges on the latter--buy it! I do think it's high time they did some live gigs--remember them Addy! Hopefully they will soon, although I don't think I'll hold my breath!

We at the Station are now helping people at the Bunker out in doing gigs. So, should a band want to play, please get in touch. Also, the Bunker (in Sunderland) has had some pretty bad turnouts lately, which is sad and also pretty fucking stupid, seeing as there's nowhere else in the NE to play now. So, all you people able to get to gigs there, please go--it needs your support.

Going back to the Nottingham Roundtable article and the discussion of how things have changed over the years, I started to reminisce and thought of what changes I've seen over my time of involvement in punk. When I first got interested, in the formative years of 1977, I felt we could take on the world! When my initial interest occurred, it then led to a gradual change over a couple of months. I didn't just wake up one day and say "I'll change to punk". I re-evaluated my life and thought about everything. I was young and naive but I had a pretty clear idea of what I wanted. Then, in the autumn of '77, I had a time in the hospital due to a serious illness, and was 4 hours from death (I was informed weeks later) and this only confirmed and strengthened my resolve to live my life the way I fucking well wanted to, not how they wanted me to. I suppose this tale is boring to read, but I'm trying to relate to you what made me take the path in life that I took. Well, since then I've seen my hopes raised and dashed, seen bands make promises, take stands, and then go and fucking shit over everyone. What saddens me is that we're still fucking well putting up with shit bands, old and new, making us look fucking stupid with their attitudes and cavortings. Also, we argue and discuss (which is good) about bands as if they're the be all and end all of punk. They're not. It angers me that we still put up with bands like The DAMNED, UK SUBS, and many others who said so much years ago and now they're nothing but fucking leeches on us. They contribute absolutely nothing and anyone who tries to say they do need their heads examined. Some bands are living a blatant bullshit lie, and yet we, in general, accept without question.

I agree with Liptus Hectus (letter in MRR #30) that some people believe that the current trend, nay, infatuation with death metal, is achieving something. It isn't, at least not to the extent that some people would like to read into it. Personally, I like loads of the "death metal" stuff, some of the music's great. I suppose, in a way, it's a natural progression from DISCHARGE, etc. (mind you, not many bands have equalled DISCHARGE's glorious noise). But I know to the core of my bones that it won't achieve anything really substantial. How can it? It goes no further than the music. Who gives a fuck what the music's like? It's the attitude that changes things; the music is the means of conveying the message. That is how it can change something, which brings in the bands' attitudes. Some bands will abuse their responsibility, but others, such as The AMEBIX, SACRILEGE, CONCRETE SOX, etc., as Dig said, will utilize this sound to relate their beliefs to the more "mainstream" crowd without compromising these beliefs in any way. This is admirable and commands my respect in every way.

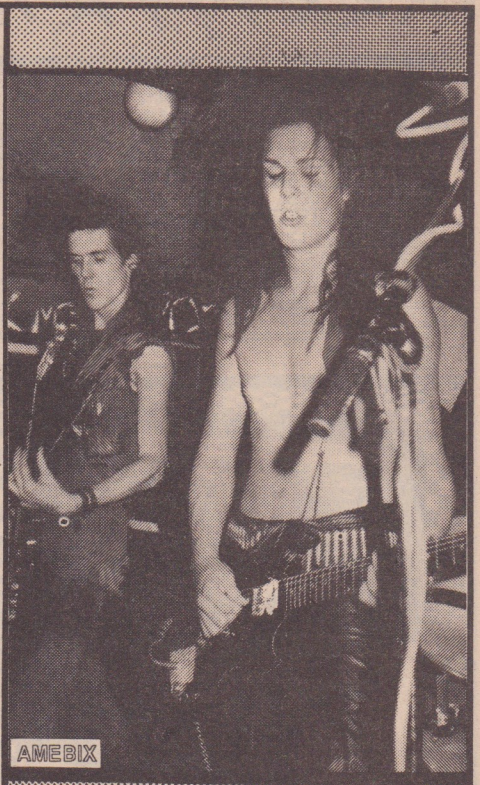
One thing is clear: the cockrock-star attitude which prevails in some bands has to stop. We don't fucking need it, and I for one don't ever want it involved in our "movement" (I put movement in quotes cos it won't be a proper movement unless the shits are dispensed with). It's perfectly clear that we've got a lot to learn still, and we'll also learn from our mistakes. It's up to us!

Well, enough of that. I'd like to move onto other things. Once again, the evil bitch of No. 10 has put her meddling hand into things. At the recent conference of European countries, which was to discuss the imposition of sanctions on South Africa, she managed to persuade all the countries not to impose heavy sanctions on the foul fascist regime. She then went on TV and had the vile affrontery to boast that she achieved this. The fucking evil Tory filth waffle on about their opposition to apartheid whilst doing everything possible to backstab any actions against it. They prop it up, much to the glee of Botha and his Nazi-appreciating cohorts. Christ, I'm, ashamed to be British.

On the subject of apartheid, some prominent politicians would quite like it to be introduced here! Never mind the subtle intrinsic undercurrent of racism that already exists, Enoch "Rivers of Blood" Powell recently said that "the blacks now constitute the biggest threat to Britain since Hitler"! Jesus Christ, what goes through the evil bastards' mind? Even some of the goddam Tory Party are expressing anger at his comments, though methinks this is something of a token tantrum...

In the Queen's speech recently in Parliament, she/it told of new laws coming into force that, on the surface, give the impression of strengthening animal rights in laboratories, whilst actually giving less protection for them. So, the animals suffering now are going to suffer more cruelty and indignity. When are the bastards who pass these laws gonna realize. Trying to find their blood-splattered consciences would be like looking for a needle in a haystack. Personally, I can't see any real changes in the laws concerning vivisection, etc., for many years, if at all. The only laws to be strengthened will be the punitive laws against liberationists. More will be incarcerated. Once again, direct action will be the only way to instigate change. The suffering will go on in the meantime. Such is justice...

Going over to the Northern Ireland scene for a moment, a new collective has started in Belfast, comprised of bands such as TOXIC WASTE and STALAG 17 (to name a few). The recent Truth Will Be Heard 12" by the above bands, on Mortarhate, is intended as a benefit for this collective. The collective, called "Warzone", is also in the process of releasing various booklets with articles on life in No. Ireland. Contact them at: Just Books/ 7 Winetavern St/ Belfast BT1 1JQ/ UK.



photos by Jenny

Well, things to look forward to are the forthcoming releases on C.O.R. (Tim does a grand job, it warms the heart! Buy this man a pint or ten!). There's the forthcoming comp of U.S. bands on Mortarhate; there's the forthcoming EP from one of Newcastle's best bands-GENERIC. A bit of late news: those Hackney hobos, SONS OF BAD BREATH, have changed their name to SHITSTABBER. Personally, I preferred the former moniker, but you can't please everybody.

Finally, I've finished the Station live comp tape Symphonies For the Disaffected-A Documentary Collection. It's a 90 minute tape with 34 tracks, loads of bands, including ANTI-SECT, ANTI-SYSTEM, SEARS, ONSLAUGHT, CLASH, SUB-HUMANS, CONFLICT, AMEBIX, CHAOS UK, EAT SHIT, DISORDER, ICONS OF FILTH, TOXIC REASONS and many others. It's great quality, so write now! £1.30 and SAE in U.K./ $3 U.S. Also, watch out for MALEDICTION with yours truly on vocals. Well, that's it from me. Anyone who'd like to write, please do, with arguments, suggestions, hate mail, whatever! Hello to all I write to, keep the faith! Anarchy, love and strength.

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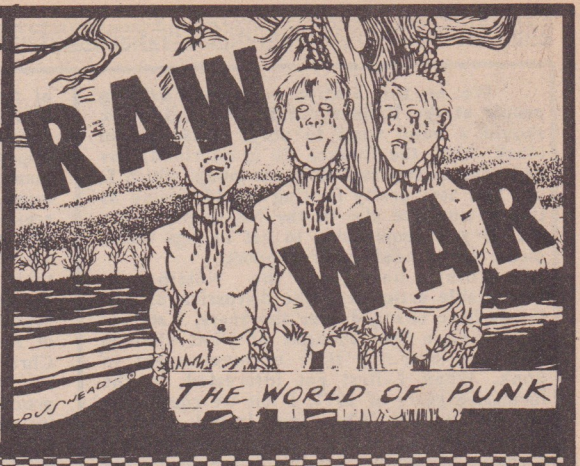

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As I say there were and still are many bands throughout the globe who have no channels for their music and the tapes gave a chance to be heard at least. The label has always been dedicated to non-commercial punk / post punk and otherwise alternative music. (ATMOSPHERIC POWER)...

After the release of 3 compilation tapes...'Beat the meat'..'Hardcore or what'.. and 'Punk is'.. I had the funds to finance my first vinyl. For this I looked at the local HULL/HUMBERSIDE scene; a good popular punk band in hull at the time ('82) were 'BORN BC'... So there followed the.. 'Power and the Privaledge' 4 Track 45... A 1000 went in a week.. 'CHRIST'.. get another 1000 done was the cry. Five weeks later they arrived far too bloody late...demand had died and there I was stuck with most of that 1000 (and still am). Tape 4 'RAW WAR' was then released picking up a handsome 800 sales.. Followed 'CAUTIOUSLY' by my second vinyl, from which the 'LUDDITES' came from obscurity to national attention.. courtesy of.. 'DOPPLEGANGER' Yet despite a video shown on the tube tons of late night airplay, peel session and sounds feature only knocked up sales of 2500, (WHAT D'YOU NEED ?) I've since been dogged heavily by sales....

The next tape 'Grievous musical harm' The best and presently the last was very well recieved.... and the 'Headcleaners' EP sold out of its 1500 Pressing. ... sales then really slumped (on everything) a real killer, I've struggled thru thanx to mucho helpo from red rhino. 'PROTEST' one of the very best was ignored... yet its so bloody powerful... Thanx to extensive gigging and powerful original music the 'Cult Maniax' have recieved healthy interest and reasonable sales yet 'nowt' from't press or radio... WHY?. who knows. Ill tell you this theyre a hell of a band with mighty fine toons.

Also thankfully the 'EXCELLANT' Cold Dance are recieving a lot of interest since the release of their 2 records 'No glamour in industry' EP AND the haunting powerful post-punk of 'Medusa'/ 'Petrified' an excellant double 'A' sided 45. and theyre so tight live.. check them out...

Finally my own band (PLUG GLUG) .. 'QUEL DOMMAGE' whove really come into the erange lime light since the release of theyre EP 'BRIGHT LIGHTS' a real classic very stong deep and powerful.. take Joy Division kick em in the balls throw in real individuallity heavy guitars pownding bass strong beats and urgency and you'll get the gist... see the band live or foremost get the EP and really listen to it...

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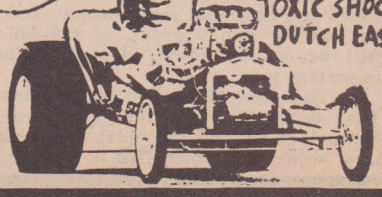
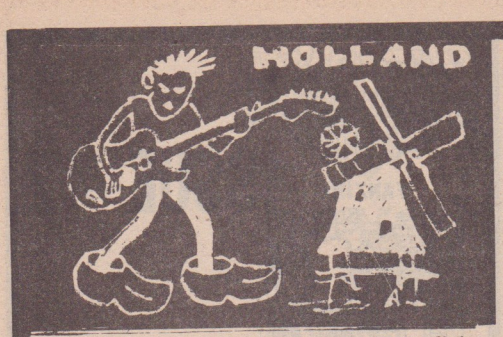
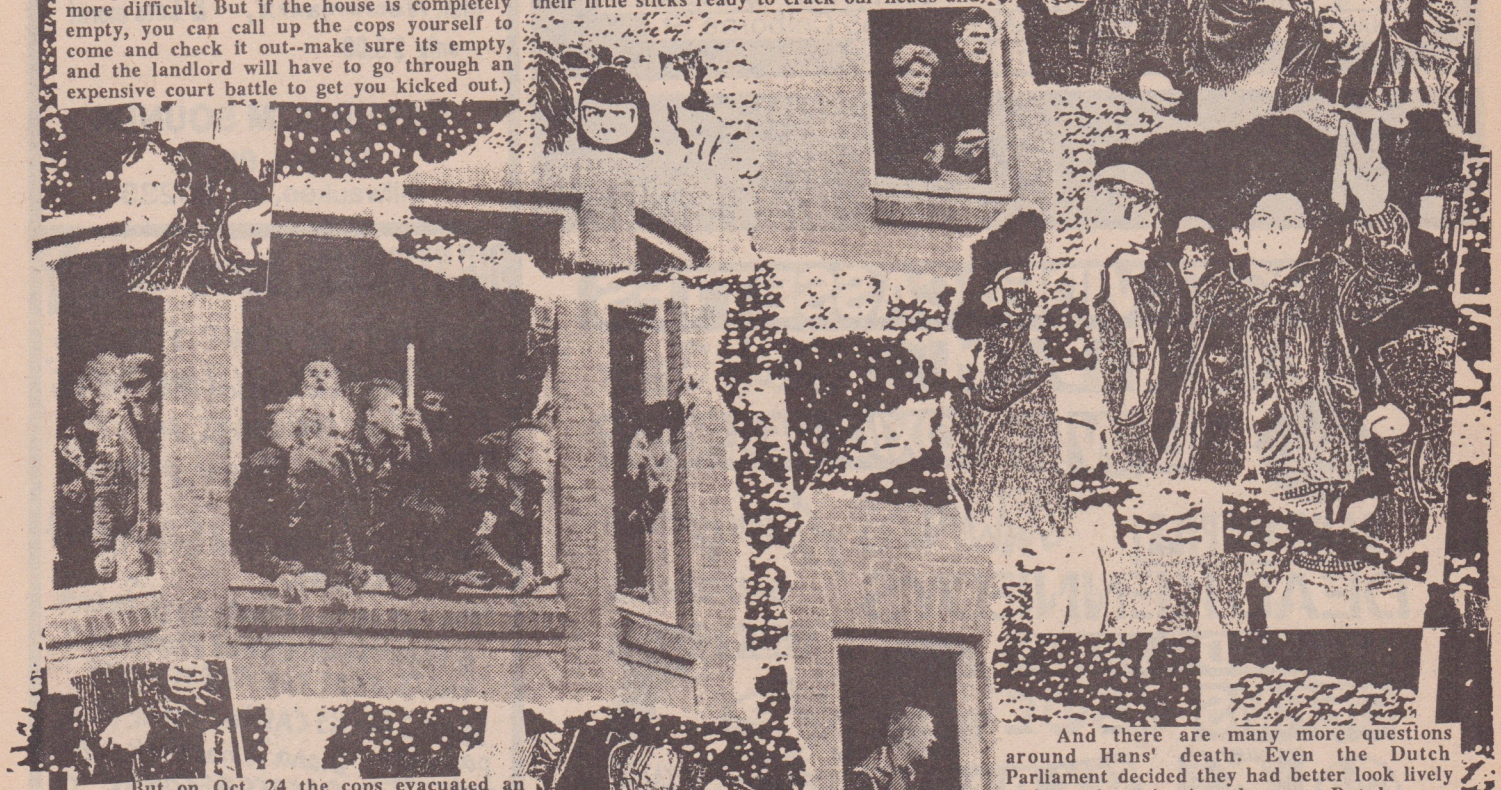




I am an American who has been living in Amsterdam for the past year. I ain't gonna bore you with all the latest band news cause something happened recently that really blew my mind. On October 25, a 23 year old squatter died in his prison cell.

When I got to Amsterdam I heard stories--saw whole books on the riots of the past few years. Seeing pictures of tanks in the streets, cops being pulled from their horses, people throwing bricks at the riot cops in clouds of tear gas, was pretty impressive, coming from the US of A where squatting is virtually unknown, much less street fights with the cops. But things have been pretty quiet the past year in Amsterdam and I thought the worst was over and the squatters seemed to have won some rights and a little respect. (Its now somewhat legal to squat, though recent laws have made it more difficult. But if the house is completely empty, you can call up the cops yourself to come and check it out--make sure its empty, and the landlord will have to go through an expensive court battle to get you kicked out.)



But on Oct. 24 the cops evacuated an apartment housing a mother and her five month old daughter just before the winter began, in a neighborhood more or less controlled by squatters and which the cops have basically agreed to keep their hands off. Real smart move. The squatter alarm went off. This alarm is one indication of how fucking organized the squatters are here. People who will come to defend a squat have their names on lists--they are immediately called up, they call more people, and within an hour or two a group of 100-500 people will be at the squat, depending on how important it is.

This time about 140 people showed up. They decided to take the squat over again. When they entered the squat there were four cops inside. After one fired a "warning shot" hitting a squatter in the arm, they escaped from the mob of blood-thirsty squatters out the back way. They returned with more manpower and the squatters nailed them with bricks. So they called in the riot cops who broke out the tear gas and smashed in the door with their trusty hatchets and proceeded to beat the shit out of everyone in the house. They reached Hans Kok last, barricaded in a room. Several people ended up in the hospital. Hans died the next day in his prison cell.

They kept his death secret until 5pm so they could get more cops in Amsterdam and so they could get their story together. That afternoon, the cops blockaded the doors of a squatters cafe in the neighborhood of the riot and threw tear gas in--they were fucking scared. They also closed off the entire neighborhood by raising the draw bridges--no one could go in or out. The same night squatters got together in small groups and carried out actions against police offices, police cars, and government buildings, City Hall among them. One police office was completely burned down. The next day there was a big demonstration of about 1500 people. I was really amazed at how aggressive the punks and squatters are with the riot cops. They tore up the street and sometimes only a few meters from the cops, stoned them with bricks. I was scared shitless. The demonstration lasted all day with the cops chasing us all over town with their little sticks ready to crack our heads and scattering the crowd with tear gas. (This is gas that was banned after WWII because it was so heavy. I guess you can't use it against other countries but its okay to use it against your own population.) Anyway, a squatter radio station kept it together, monitoring the cops' radios, telling people where the cops are, where to re-group, etc...Squatters in Germany, Italy and some other countries also did some actions to protest Hans' death.

After the police investigated the police, they decided that Hans must have died from a combination of librium (which they gave him), methadone and alcohol. Since then a number of other facts have come to light:

1. The police did not turn on the heating or give blankets and mattresses to the squatters (as is the law) and it was fucking cold.

2. Among the names of the arrested the police gave to the lawyers in the morning, Hans was left out--though they say they found him in the afternoon.

3. Many doctors have stated that it is impossible to die from such small amounts of these drugs in your body.

4. One person arrested at the same time as Hans who was in the opposite cell, said he heard a cop enter Hans' cell, yell at him and hit him.

5. A girl in the police office that morning overheard them talking about Hans, saying that he was turning blue and she saw that they were not answering his emergency bell.

6. In the police report they say there were no signs of physical abuse, BUT: Hans' father, who was the only independent person to see his body, said that there were blue markings on his face and neck.

And there are many more questions around Hans' death. Even the Dutch Parliament decided they had better look lively and are investigating the case. But because the cops managed to get Hans buried without allowing an independent investigation, we will never know what really happened.

In the last five years 58 people have died in the prison cell in Holland, most of them were Turks or Moroccans, or other foreigners who didnt know many people here. Hans was lucky that he had a lot of friends who fought for him. There is now a new policy of keeping this squatters neighborhood under pressure, so its likely that more riots will follow in the future. Let's hope they won't have similar consequences!

Anjali and Martin Ex. Send any correspondence to P.O Box 70397/1807 KY Amsterdam, Holland.

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LOOK FOR: ASF L.P. AND BEST OF GERMANY THIS WINTER. FSVF 3?

The following interview was done by Nina Nishit of X-ceteras fanzine (Gustavstr 41/ 8510 Furth/ W Germany), when she visited Germany from Boise, Idaho. The ANTI-HEROES started in the summer of '83, originally with a CRASS-influenced sound, but later developing their own style after 3 personnel changes. They appear on about 20 German comp tapes, and in October of '85 they released their debut vinyl, an EP (which may get pressed in the U.S.) Meanwhile though, you can pick it up for $2 and an IRC from them. The current lineup is: Andy (vocals), Andreas (guitar), Thomas (bass), Moses (drums & vocals), and Helge (paperwork, etc).

1X: What is your stance against heroes?
Moses: We call ourselves ANTI-HEROES because we are against classification. "Heroes" support the state and the interests of the privileged few. We just want to say that every human being has good and bad traits.

2X: You are CRASS influenced; do you feel this is mental and/or musical?
Moses: Our new songs have not anything to do with the music CRASS is making. Lyricaly, there are some parallels, but that is just because we have the same message. CRASS has showed us the way, but we are going our own now.

3X: On three Höllenqual compilation cassettes, ANTI-HEROES features two tracks each. How has this and Helge Schreiber helped you, exposure wise, etc.?
Moses: Helge is a member of the band. He's got the contacts that we need and he's a very nice guy and he knows alot about music and has the same political attitudes.

4X: Helge, will you please explain your A.C.C.D. slogan.
Helge: A.C.C.D. means Activate! Communicate! Cooperate! Demonstrate! I enclose this slogan always in my letters. To be true, I found this slogan several months ago on the lyric sheet of the CRUDE SS EP (Sweden). Four short words who are more explosive than an H-Bomb! Nowadays there are in every scene all over the world, people who are supporting our thing (distributions, organizing shows, making 'zines, compiling tapes or LPs, playing in a band, etc.), but the percentage isn't that great, except in bigger cities. Some people are really working their asses off, but most people are only consuming their products. I would like to say that everyone should do his part to unite and support the scene. This work should not be only a homework, like doing a 'zine or compilation cassette (there are enough people). They should do more public work, like working in or fighting for a youth center, concert hall, all in all it means creating a lifestyle outside of the nowadays society and conformity norm. And the kids, who're becoming involved into the scene, should perform this A.C.C.D. slogan! If they become involved in the scene and consume only the products they'll lose the feeling for the relationship between work and consume. Be an active part of your scene, not only a follower! Activate! Communicate! Cooperate! Demonstrate!

6X: You said that the ANTI-HEROES are a co-operation of about 10-12 people. Can you explain, in more detail what you do individualy & as a group.
Moses: The co-operation that you are talking about doesn't exist anymore. Since we began to take our work more seriously, we had to go through alot of personnel changes. We began to change our lives too (Vegetarianism for example) and our views became more radical (Animal Liberation) and some people felt that they were not able to support our views anymore.

7X: Is the band still putting out the "Anarchist Attack" fanzine? Why did you choose this name for your material?
Moses: We're still putting out the "Anarchist Attack" 'zine. We chose this name, cos the 'zine also attacks the punk-scene and its rituals (leather jacket, spikes, and violence). The 'zine shows our views as individuals, it does not show our views as a band.

9X: The title of your EP is "It's Time To Change". That change that you feel must come from us all - is it limited to ending animal experiments and feeding the hungry, or does it carry over to other topics?
Moses: "It's Time To Change" means a radical change of our lifestyle. We don't want to be a band that tells you what to do, but of course you can do your little bit. Better communication could be the first step to a better life. We cannot and don't want to tell you how to change your life - that's only up to you.

10X: Do any of you use soap, shampoo, or toothpaste? These products and SO MANY MORE are also tested on animals.
Moses: We try to avoid buying products that are tested on animals, but sometimes it is impossible to find those products in the shops. I do not use any of those things that you counted up; the others only use those products if they are sure they haven't been tested on living animals. We all, but Thomas, do not use soap or spray for our hair.

11X: 2,659 animals were used to test tobacco and its subtitutes during 1983. Why do you smoke?
Moses: Testing tobacco on animals really makes no sence, cos tobacco is already "tested" on human beings and we all know that smoking causes lung cancer. The people who do these experiments are not interested in the results - their only joy is to kill and torture. Andy, Andreas, and Thomas have decided to give up smoking. I won't give it up, because I think we should lay the axe to the root and end those fucking sensless experiments. The same number of animals are also killed for the testing of alcohol, although its risks are well known too. Andreas and I do not drink any alcohol; Thomas and Andy only drink sometimes.
X: "The habit (smoking) is considered to be the single most preventable cause of death in the U.K. (I'm sure it applys to other countries as well), being responsible for at least 50,000 premature deaths a year. Alcohol plays a prominent part not only in deaths from cirrhosis, accidents and suicide, but also in some deaths from cardiovascular, infective, respiratory and gastro-intestinal conditions. It can also damage the human foetus and may also contribute to perinatal mortality. As with smoking related diseases, the real answer to the current epidemic of alcoholism is through prevention, and no amount of animal experimentation can bring this about." (NAVS). So what is the price of pleasure - the death of humans, animals, both, or will you quit? The time to change is up to YOU!!!

12X: You support the Animal Liberation Front, so what do you think when you see that (A.L.F.) written on the back of a leather jacket, when an animal was killed for that advertising coat?
Moses: I can't judge anyone who has this sentance written on his coat, because I also wear leather articles (shoes, jacket) and so does Thomas and Andy. I, for example, bought this jacket 3 or 4 years ago when I really didn't care about animal abuse. But it would be a double waste of life if I would throw it away.

13X: Like many others, you don't like what man has done with this world, you would like to "create a better place where there's no need for greed and hunger, war and disgrace, where there's love between us always - instead of endless hate..."; most people think of those words/lyrics as only a nice dream. Do you have advice for such people, to encourage them into making this a reality?
Moses: The only thing people must realize is that the government cannot exist without the support that we give. They only can oppress us if we let them do so. They need us, but we do not need them. The change must come from us all, or nothing will ever change. A successfull revolution can't be started by a few people. It must be obtained by EVERYONE. Our aim is to fight for the system's downfall and its replacement by our ideas of love, freedom, honesty, and peace.

14X: Man has spent many years fucking this world up; it will take just as long, if not longer, to make alot of the needed improvements. Where do you feel we should begin? What are your efforts that you are making now?
Moses: We regard this nature as something that can't be owned. We (the human beings) are just a part of it and we aren't able to exist without it. If everyone would see it this way, pollution and exploitation could be stopped. We aren't the owners of the world and if we do not change our ways, not too far long no single human being will be left alive. Remember, you can't eat your fucking money.

16X: You do not believe in God; do you disbelieve in the devil also?
Moses: We are all anti-christs and do not believe in God. We think that some people created God to justify their power and to keep people in line... A God does not have to answer troublesome questions, a God does

not have to justify himself! Men created the perfect exculpation for killing and exploiting people.

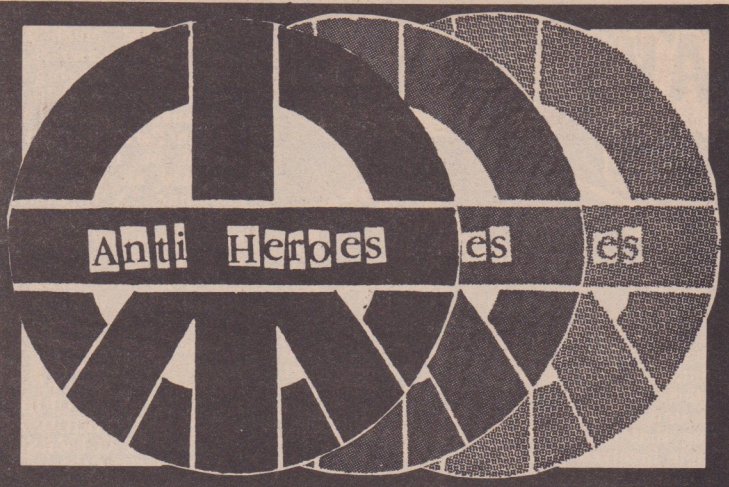
17 X: Is the quality of your stage performance and sound effected by the reaction of the audience towards you? (i.e. if there is alot of energy in the crowd, does it give you an energy boost?)
Moses: Yes, the stage performance depends very much on how the audience reacts. The first gigs we had were very bad because we were too nervous, cos it takes alot of hard work and time to write songs. This aspect seems to be unknown to most of the people in the audience. Don't critisize, you shitheads - form a band and do it better!

18 X: From the negative atitude that I've seen in some Germans towards the Americans and the British, do you feel some people may say, "You are a German band, why don't you sing in German?"
Moses: We do not have any positive feelings for this country. We hate the government, the mentality of the people, and we hate frontiers. The main language in this world is English, the most people understand English and that is the only reason that we sing in English. Why should we limit our message to a minority of people? The problems our songs deal with are known all over the world.

19 X: You support animals and their right to live as opposed to death through experiments, etc. Do any of you eat dead animals?
Moses: Thomas is the only person who eats meat and meat by-products. The rest are vegetarians. Against the views of the media, we found out that man can easily sustain himself without the need for meat and meat by-products. By the way, it is much cheaper and better for your health.

Moses: There are two points that I would like to add: As we support animal liberation, we also support violence against labratories, but we DO NOT SUPPORT VIOLENCE AGAINST PEOPLE! We are ANARCHISTS and we don't want to be compared with Left-Wing-Idiots. We do not support them and we will never do. We don't need their intellectual theories, we've got a mind of our own. In the end there is no fucking difference between left and right. Both systems want total control of the masses. Do not be a fool - THINK!!!!

ANTI-HEROES
Helge Schreiber
Dudelerstr. 17 b
42 Oberhausen 11
W. Germany



Footnote: Helge, to back up his beliefs, has refused military service, and instead works in civilian service. He works at the Peaceville Oberhausen, created by a citizen's initiative in 1969, it houses children from Vietnam. All of them are 75-100% handicapped by bombs or napalm. He does physical and social rehabilitation, but gets no pay. Volunteers must beg for money from the public, who are largely supportive. They are also helping the recent hurricane victims in Vietnam (hundreds died and 70% of the rice crop was destroyed) and are planning to build a Peaceville in Vietnam for the crippled victims of chemical warfare (Agent Orange). Helge feels ANTI-HEROES songs deal with peace and freedom, but talking and writing about it are easy--trying to do something constructive isn't. "Activate! Communicate! Cooperate! Demonstrate!"

Some great local bands from central Germany, the home of ANTI-HEROES

ZERSTORTE JUGEND

SONS OF SADISM

HOSTAGES OF AYATOLLAH

MANSON YOUTH

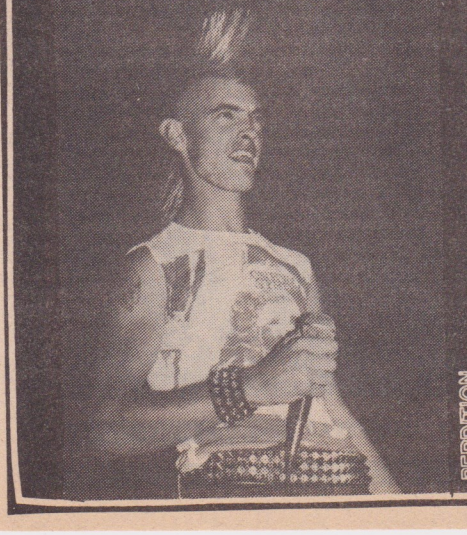
TUDO HOSPITAL

AUSTRALIA

MELBOURNE-On the new band front, there's ARMAGEDDON, who're really bad. Pointless, plodding, and dumb. Lowest point of their set is "Fuck Hippies" which includes the line, "Kill the hippy punks." A funny thing that came out of this was when some people involved with the scene (Bill ex-WHO CARES, John RENEGADE, and some others) walked up to the stage wearing headbands and threw flowers at the band during the song. It was about the only thing I enjoyed in the whole set. Another new band is HARDCORPUSCLES, who play medium to fast punk. They're very competent and well-rehearsed. HUMAN WASTE are gearing up for their assault on the world now that exams are over. They've improved tremendously since I saw them last.

Record-wise, the CIVIL DISSIDENT's EP is finally out and, of course, it's absolutely brilliant. I advise all you lovers of good powerful music to seek this out now! DEPRESSION's new 12" is out and is quite good. Very metal-oriented with heaps of powerhouse drumming courtesy of Sham from NOTHING SACRED. The lyrics are basic, to say the least, but all have good messages to them. Also eminating from Hardcore House is G.A.S.H. (Girls Against Sexual Hype) who have a tape out on Reactor Tapes. It's a good effort. Another tape from the Wilds of Carnegie is the Hardcore House Tape, with a whole host of music from various jams. Mainly it's DEPRESSION songs that never made it to vinyl (with Smeer singing); it's quite good.

BALROG are a band that rises out of the ashes of END RESULT and CIVIL DISSIDENT. The lineup was to have been Vicky (vocals), John (guitar), Raines (bass, although he used to sing for MENTAL HEALTH), and David Diss (drums). Unfortunately, it seems that David has broken his arm skateboarding (for the second time this year) and won't be playing drums for some time, with Sham taking his place. Dave reckons he won't be skateboarding again! PERMANENT DAMAGE are rising from their grave with ex-DEPRESSION drummer Danny bashing the skins. They're working on a whole heap of new stuff.



PERDITION

VICIOUS CIRCLE haven't played around that much lately, as we've been working on material for another LP. The stuff we're playing is very varied and includes slower stuff, metal-styled stuff and the usual V.C. fare. We got an offer to go play in Perth through an old mate of mine; should be interesting! On Dec 15th we recorded an EP as a primer for the LP, including "A Nightmare So Quick" (about chemical spills in the western suburbs of Melbourne) and "Mass Confusion" (about the world).

I haven't heard much of what's going on interstate, that's why I mainly talk about Melbourne (rather not base much on rumors). But here's what little I do know. Queensland seems to be taking on a really positive outlook. Some of the bands include DISORDERLY PUBLIC OUTBREAK (great band!), CRUCIFIED TRUTH, NOCTURNAL TEA TOTALLERS, BENGT SNARL, PSYCHO CIRCUS, and others. They have an independent music collective which helps bands out. Hopefully, we'll see some of these dudes this summer (which is your winter) when they travel a thousand kilometers down to our fair city. (If you don't know where Brisbane, Queensland is...look it up in an atlas!). Perth has a couple of new bands, PIGS ARE GUILTY

DEPRESSION

and GREENHOUSE EFFECT (who are travelling all the way from Perth to play here--3000 kilometers. I got to see Sydney's one and only full-on thrash band, MASS APPEAL, and they were great. VICIOUS CIRCLE played Adelaide recently and I got to see WHERE'S THE POPE?, The PLAGUE (real good 60's psyche), PUNCH AND JUDY (great stuff, thrash with humor, PERDITION (with a heap of new songs). Adelaide punks are still the most drunken lot I know!

The HARD-ONS (from Sydney) are coming down. These guys are just fucking brilliant; they combine humor and high energy to make an excellent show. DEATH SENTENCE are playing tonight. The new lineup is better than ever, with Keith (ex-C2D) adding a whole new dimension. They've been approached by Reactor to do an LP; hope they take up the offer. Another new band is MENTAL HEALTH, who play fairly tight metal-thrash. Hopefully, they'll do a recording for Non-Righteous Tapes soon. RENEGADE have secured the talents of John (ex-END RESULT) as rhythm guitarist. They are now one of the heaviest things comprehendable! They want to play live soon with the new lineup, but keep blowing up amps. They've become more and more

VICIOUS CIRCLE

unaccptable to the metal scene, and with this new "punk" guitarist, it could be the last straw!!!

END RESULT split after their short stint as a reformed band. I think mainly we all became sick of the songs and the impetus to progress wasn't there. The Rambo Church cassette is still available though.

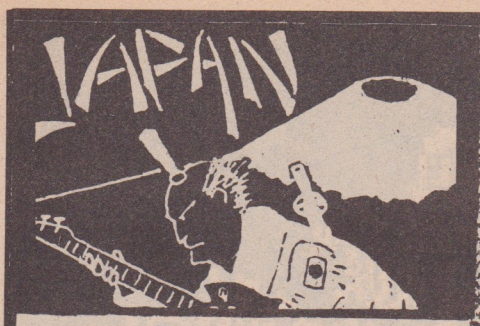
CONDEMNED? is a recording project involving myself and Keith (DEATH SENTENCE) playing metallish stuff. We hope to have various guitarists filling in the tracks for us. The lyrics (although fantasy-inspired) have something worthwhile to say. Hopefully, it'll come off soon.

ALLIGATOR PARADE have recorded an excellent record but no one wants to release it!!! I saw them at the Sydenham Hotel recently and they were great! They've developed a real identity, playing punks gigs and yet still able to play with more mainstream acts like PAINTERS AND DOCKERS, CHARRED REMAINS, etc.

Well, that's about all for now. If you're interested in any Non-Righteous Tapes, write...ok? A friend of mine who lives in the same house (Gill) is going to start doing t-shirts, including VICIOUS CIRCLE, The TRIBE, DEATH SENTENCE, CIVIL DISSIDENT, and more...watch for our ad in MRR soon. That's it for now, bye.
Russell/ 44 Hawke St/ W Melbourne, Victoria 3003/ Australia.

P.S. Some addresses: Buddies And Pals (zine)/ Flat 6/46, Gladstone Rd/ Mile End 5031/ Australia.... Brisbane info (D.P.O. or CRUCIFIED TRUTH, c/o 1 Crescent St, Hamilton/ Brisbane 4007/ Queensland, Australia... Simon Butcher (tapes, zine, info on Whyhalla/ P.O. Box 522/ Whyhalla, S.A. 5600/ Australia... Sydney info c/o Rise Above zine/ Steve/ 7/35 Norton St/ Wollstonecraft, NSW/ 2065 Australia. One last note: Keith of DEATH SENTENCE and CONDEMNED is putting together an international newsletter entitled "Forms of Human Expression". The purpose for this is for bands around the world to let each other and individuals know what they're doing, touring, ideas, and messages, etc...especially in helping each other tour in different countries. Art and poetry, as well as stories, are welcome. All input, curiousity, help. interest, write: 44 Hawke St/ W Melbourne/ Victoria 3003/ Australia. IRC's would help.

DISORDERLY PUBLIC OUTBREAK



TOKYO-Hi! It's me again, complete with the cold Siberian air blowing in on us here in the eastern half of the globe. Lots of activity of late, too much for me to keep up on all of it, but here's news of most of it, at least for this city. Biggest news is that CHAOS UK got their butts to Japan for a tour. Who sponsored it? A group called Selfish Music, which only turns out to be backed by Vap Records. Oh well, there were cool about it tho, no hassles or camera checks at the door, no bully bouncers or heavy security, and not <u>too</u> high ticket prices, which is cool since someone was paying for the air ticket, probably the fans right? Great show guys! Now let's see the likes of DK's or TOXIC REASONS get over here. Oh yeah, and YOUTH BRIGADE. Speaking of Y.B., they are very angry at AA Records for a number of reasons. I couldn't get ahold of any AA rep for the other side of the story, so until I do I won't lean my bias in any one direction.

LAUGHIN' NOSE have been demoted to the ranks of elevator music now that I've heard their singles being played on the radio piped into every shopping mall here. Add to that that the music of L.N. has gotten soft and poppy, and their photos for sale just like every other pop idol here...sorry Charmy, no more support from me; I can't lie.

BODIES debuted, and quickly changed their name to C.O.P., which means CORROSION OF PEACE, or is it CORRUPTION OF PEACE? Whatever, just C.O.P. for now. Look for an LP by early '86. It seems that they are getting financial backing from a shop called Jim's Inn. Also, because of their relationship with Jim there, they've been having troubles getting bands to gig with 'em since Jim has a rather nasty reputation among the more major people involved with the scene here. I'm not sure of the details, but since I've talked and sort of worked with Jim before, I can safely say that he's done nothing wrong to me. In fact, Jim is putting on a free gig next month and NO LIP (my band) will be playing also. Sounds like a cool guy to me! Or is this just a move to better his public image? Maybe I've been listening to too much gossip...

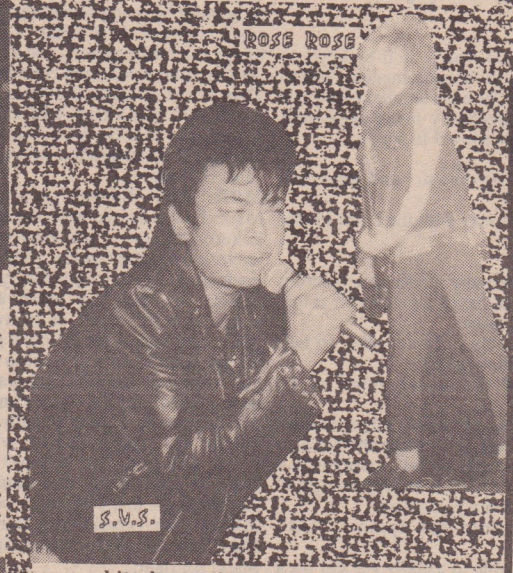
On to other things, like the stupid control of record prices! Yes, here in Tokyo all domestic records sell for the same rates as everywhere else in Japan. The exception is imports, where prices vary, but all Japanese records and tapes sell very uncompetively. It sux! If there was more competition to keep prices down, then we'd have cheaper records

Bands about town: Well, KURO came up from Kyushu to gig, but couldn't since their bassist had a broken arm. Rotten deal for them, to come all that way just to show their faces on stage to announce they couldn't play. Get better soon dude!

NEW WALLS have overcome their injuries to gig about again and get this--Kazuko pulls a Ranko! Say what? Well, Ranko of SPERMA likes to strip on stage, and now KAZUKO has gone and done it too. She got her pic in the national scandal-mongering magazine Focus, so that will probably help the band's popularity in the end. I really must object to the whole thing about stripping on stage. It seems to me that it's just a way of accepting and exploiting women's position as sex objects. True, men are guilty of creating these roles, but such acts only go to enforce males' preconceived conceptions of what and how females are and should act. Any commentary on these and other ideas most welcome...IRC helps!

Other bands about: S.V.S. stands for SEX AND VIOLENCE SOCIETY and despite the stupid name, they're a good band. As people, they're also real friendly and helpful. As a band, they rock out with some mid-tempo raunchy rock punk. One of the tunes even starts out like "Holiday in Cambodia", which was in fact a direct rip off they confessed to me later. Hey! they're honest about it and it shows you where some of their influences are.

GENDO MISSILE have changed the line



up a bit, but still sound more or less the same as they did before, possibly less on the post punk side of things now with only one bassist (had 2 before).

ROSE ROSE are now a 3-piece. Cool, but I missed the girl's backing vocals that we heard on their debut flexi. Still, they continue to produce powerful thrash that does <u>not</u> boil over into metal despite the drummer's double bass pedals.

ASYLUM didn't break up, as I said a few reports back. Well, at the time they <u>did</u> break up, but one week later they found new members and are back to psychosis like before. The guitarist is, for the moment, temporary, but that should change soon.

The future of ADK Records and BLOOD VERI seem uncertain as Tam still hasn't surfaced. Drag.

Anything else I forgot? Probably quite a bit, but if it's all the same, I'll catch up on it later. Oh yeah, due to the lack of labels responding to all the letters I mailed out, East Island will go into a coma for the winter, or at least until I can get some more discs for sale.

Oops! Almost forgot, KIKEIJI got back together, did 2 or 3 gigs, a new EP, and promptly broke up again! Odd? Yes...

The comp LP I was working on...well, the financial deal fell through. So..well, it's a long story...send an IRC for complete details. Anyway, now I'm doing something that I can afford without having outside backing...namely, a comp tape. Any payment to the bands is a master tape to copy and sell in your country. So like, once again, I'm looking for bands, hint hint. OK! That's all for this time around! My sincere apologies to whomever is setting the type for this, I know my spelling sux!

Roger Armstrong/ 1416 Midorigaoka/ Zama-city Kanagawa-ken T228/ Japan

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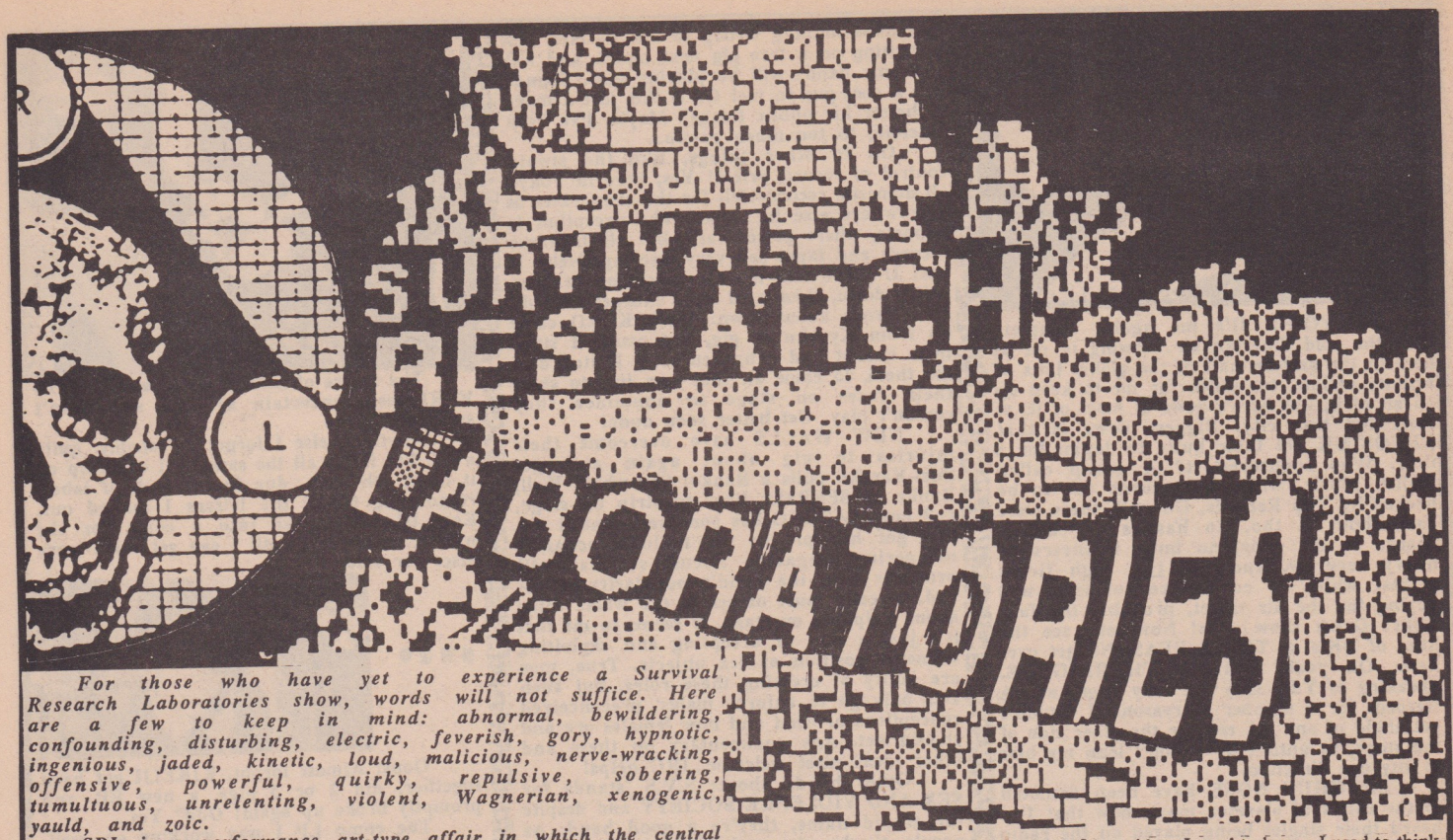


For those who have yet to experience a Survival Research Laboratories show, words will not suffice. Here are a few to keep in mind: abnormal, bewildering, confounding, disturbing, electric, feverish, gory, hypnotic, ingenious, jaded, kinetic, loud, malicious, nerve-wracking, offensive, powerful, quirky, repulsive, sobering, tumultuous, unrelenting, violent, Wagnerian, xenogenic, yauld, and zoic.

SRL is a performance art-type affair in which the central characters are machines rather than people. The creators, authors, artists, and/or intellectuals driving this bus are Mark Pauline, Matt Heckart, and Eric Werner. The following interview took place in a small room in the midst of the SRL compound/shop/laboratory. Huddled on blown-out couches around a converted wood-burning stove, Mark, Matt and I discussed what is one of the most unique art/industrial phenomena in action. Several of the comments were punctuated by squeals from the two guinea pigs also in attendance. Butch

MRR: So when's the next performance?

Matt: The next performance will probably be in San Jose where we'll be keynote speakers at this convention where colleges and universities have representatives sent to look at what information they can bring in their libraries or entertainment they can present. We're going to speak during their lunch and probably make up a little demonstration for them of what it could really be like if they moved in with us.

Mark: ..what it will be like when they get out of college.

Matt: Yeah, that's about it for shows. Right at this point it's time to build some new stuff.

Mark: We've been outfitting our shop the last couple of weeks with the latest in tool technology.

MRR: Getting into the eighties?

Mark: We're just getting a lot of really good equipment that any modern engineering firm, like ourselves, should have. And now we're having it, havin' a ball gettin' it too.

Matt: We're growing so much we're starting to run out of space.

Mark: So anyway, that's all well and good but it's probably not interesting to talk about in an interview. But that's what we've been doing; that's a fact.

MRR: To kick it off, we can get into some of the background stuff, schooling and that sort of thing.

Matt: Basically, we've had some colleging and we've also had professional experience as trained welders, machinists, etc. Mark worked in oil fields as a welder and has also worked in metal fabrication in shops before he went to college. Myself, I worked in a machine shop when I was in high school. One thing that is a theme running through all of us at S.R.L. is that we've had mechanical tendencies from a young age.

MRR: So when you guys were kids you were into the typical "take things apart..."

Matt: But unlike most kids who took things apart I was able to usually get 'em back together, too.

Mark: I not only took things apart, I also took them.

Matt: I did alot of vandalism. When I was a kid, smashing all kinds of apartment windows and things like that, I was just kind of nasty.

MRR: Were there favortie projects back them? Erector sets and things like that?

Matt: Bombing cars...

MRR: Bombing cars?

Matt: Yeah, with snowballs and rocks and ice and things like that. I mean that's when I was really little...

MRR: But as far as the mechanical fun goes?

Matt: Oh. I got a car when I was thirteen and started fucking around with that, hopped it up and all.

MRR: How about you, Mark? Favorite pastimes back then?

Mark: I was more into the conceptual stage of things when I was real young. I had a whole system that was organized around these ideas I used to have. I used to think about all these weird things and make models of them in clay. I built a whole universe around these models and I'd sorta act out all these theatrical things. I used to think that I had to do it, cause when I was six I thought I was from another planet and I believed it until I was ten or eleven. I had to do it every day for an hour... I used to think these people were telling me to do it.

MRR: Did your parents set you up with that or was it an individual...

Mark: They thought it was great. I never explained the details to them, I just did it. They saw it and said, "Hmm, well, he's not out there biting kid's faces off or anything so he must be doing something good." Then, around ten or eleven, I got more into the applications of those kinds of ideas. I realized that you could not only think about things and make models, you could also actually make things. So I began to seriously get into little wood shop courses and then came motorcycles, boats, all kinds of stuff. Then I took vocational classes in high school so I'd be a bum that could get job as opposed to just a bum with a high school education. Then I got a job after high school, did that for a couple years, did all these different jobs, learned all these different skills connected with that sort of thing, and went to college for four years and came out here.

MRR: What did you get a degree in?

Mark: I got a degree in visual arts from a little experimental college in Florida called Eckerd College. I just read in the alumni paper that out of the 700 colleges and universities in the country, they are #24 in the number of students who earn PhDs after graduating, which is supposedly a highly touted statistic.

MRR: So, did you wind up getting involved in the school because of your "master plan" as it were, or the "ideas" that you were having?

Mark: Ideological for the most part. I didn't want to go to school where anyone could tell me what to do so I went to an experimental school where you could do anything you wanted to and didn't get grades. So then I just used all the equipment and I didn't have to work for four years and I got to figure out all these things that I had been thinking about. I got to acutally see if I could do them.

MRR: So that's really when the heavy duty applications got going, when you got into school?

Mark: I didn't really make machines in school. I did all sorts of different stuff. I learned skills that I continue to apply to this very day. Visual arts, I do posters and stuff, writing, experimental literature, theater, all these things I was trained in.

Matt: I was trained in theater. In the first grade I was in a play.

Mark: All right!

Matt: And in the third grade also. Actually, alot of the stuff I do now my dad used to do with me 'cause he was an architect and he used to drag me around to these old rundown places. He'd love to go into old, beat up places and dig though the junk on the weekends. When I was about eight years old, we'd end up coming home with a carload of old junk. Well, it looked like junk to me. I know my mother always thought so. She would always be uptight about it because he was more like my brother than my dad at that point. They were actually into the "theetah - dahling".

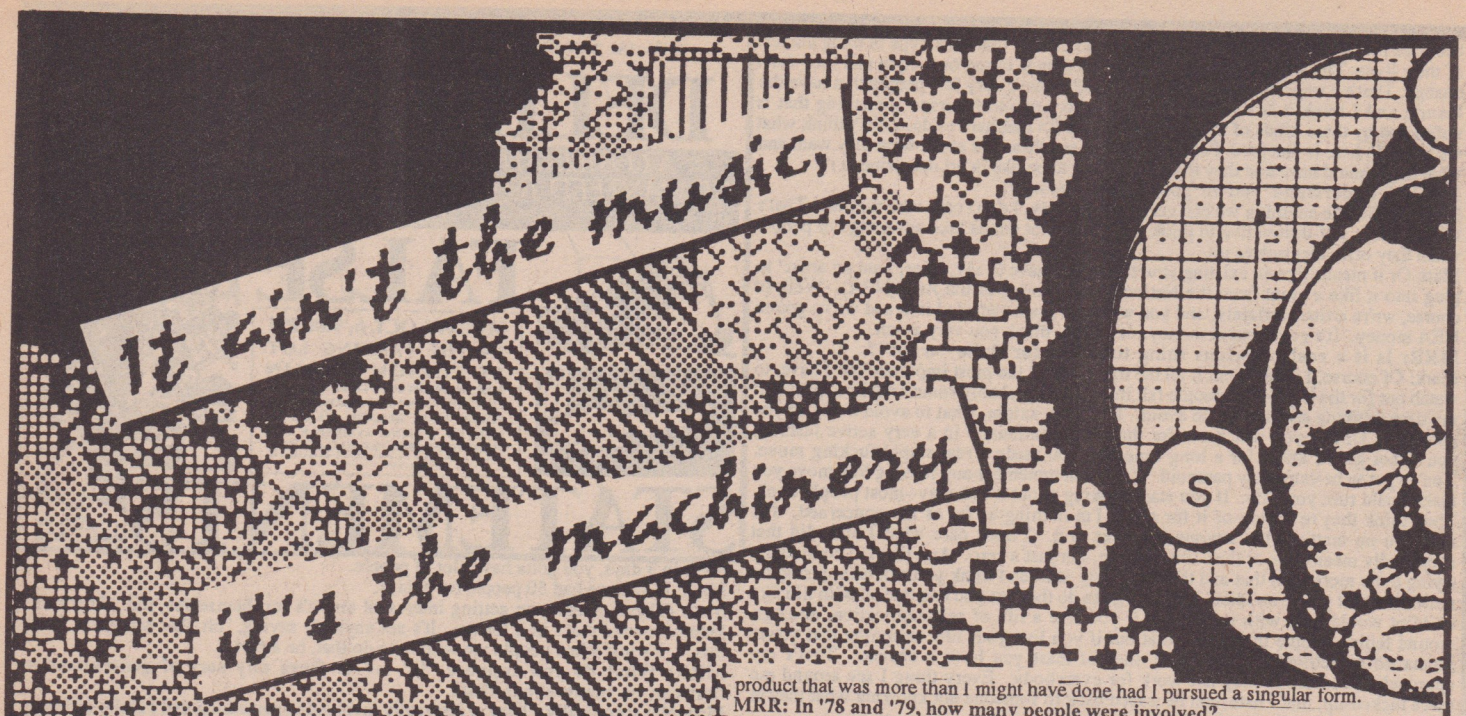
MRR: Did you have any leanings to that yourself or were you just sort of exposed to it and then as you got older...

Matt: Well, I was always like that, a real theatrical kid, the most in the family. The most expressive, to be different from my brother who was a stump.

MRR: A reaction to your brother?

Matt: Yeah, we used to beat the shit out of each other all the time, usually more him out of me since he's older.

MRR: Mark, the ideologies you have been dealing with since you were



young, could you...
Mark: Characterize them?
MRR: Yeah, when you were younger, what was it like?
Mark: Oh, I think my ideologies when I was young centered on disappointment. Disappointment in the fact that I could see that the thing I thought about and the things that I could do were separated by an incredibly wide gulf and at that point in my life I had no idea how to bridge it. Alot of times I would get a toy and I'd think "Wow, this toy can do all these things", and I just built up this whole fantasy in my mind of what I could do with this device. I'd get it and of course, it couldn't do a tenth of the things I had made up that it would do. I looked at it and assumed it would do all these things. I used to have really crazy ideas like this and it dissapointed me alot. As I got older that turned into rage and I lashed out against society and I formulated alot of very radical concepts and ideologies that were very extreme. Certainly more extreme to the left. I'm certainly not any kind of right-wing demagogue as I've been accused of. That's just people's inability to bridge the gulf between our actions and their narrow minds. Alot of times they think we're cops...
Matt: Psychopaths! That label gets attached to us and not to the real psychopaths. Not that were not not psychopaths, but... as much as anybody like bank presidents, that they find out what thev're really doing when they weren't being wholesome and being president.
MRR: When you (Matt) were growing up, did you also feel this rage?
Matt: What you were saying about that disappointment thing, that's definitly a thing that....
MRR: . . .was some fuel for you?
Matt: Yeah, oh yeah.
MRR: Were there any particular influences, other people, during the formative years?
Mark: I had been trained to be passive, as most children are, in the interests of discipline, ease of discipline--whatever. Children are trained to fear authority. Somehow it just seemed like something really bad would happen if you didn't behave; but of course, that's a Christian ideology or Catholic ideology which I was versed in. I think the rage at that point was tempered and focused by lots of ideas I came in contact with. My mother worked at a big book store and I read a lot, a lot more than most kids did. I started graduating from your weird kids science books to horror books, and then she started bringing experimental literature. She said "Well, if you like this weird literature, maybe you'd like this kind of stuff. She started to bring me weird writers like Kurt Vonnegut, Thomas Pinchen, William Ghast, like that--American avant-garde-type writers. I started reading them and realized that there was a discrepency between what I was taught and what other people thought that wasn't like a monolithic system out there that you looked everywhere and you just saw it. There were other people out there chipping away at it in one way or another. Then I began to pursue that type of thing through high school and realized there was this order of things and my interest lied there. That went on for years and years and then I began to formulate ideas that were genuinely my own after dealing with other ideas that interested me for many years.
MRR: A saturation point you hit...
Mark: It takes many many years of studying what other people have done - that was sort of the way I went at it. The SRL thing was the coalesance of when I started getting really original ideas around '78, '79. What SRL was about back then was taking into account a system that would make use of all the things that you know how to do - encompass every bit of training I had interconnected and make sort of a structure in which they they could support themselves and hopefully end up with a product that was more than I might have done had I pursued a singular form.
MRR: In '78 and '79, how many people were involved?
Mark: I did everything till about '81. I did the ideas, the titles, I made all the machines. Heckart used to help me, in about '80, to get equipment. In '81-'82, he started producing machines.
MRR: How did you guys meet?
Matt: Just through being on the scene..
Mark: Yeah, from the scene. He used to go to the (San Francisco) Art Institute.
Matt: '78 or something.
Mark: There was this "punk" art show and I was around cause I had something in it.
Matt: Actually, our girl friends used to be roomates.
Mark: Yeah, we were all at the same house.
Matt: The thing about being able to use all your skills towards one end is something that definitely holds true for me. When I was in school and SFAI I felt so alone. I'd just be walking around and felt...not that I was special...but I tried to fit into a lot of things but was never quite in. In sports and then the kids who were freaks...the idea was how many drugs can we take without dying. The more drugs you took, the cooler you were. Also scholastically, I tried to achieve pretty high grades.
MRR: And nothing really felt comfortable...
Matt: No, not all all. I always felt like people looked at me weird or something. Then I was in the music scene for a while. That was kind of exciting in some ways and I learned some things. But it proved not to be what I was wanting to do. I was starting to hang around with Mark more, helped him get stuff, which felt right at home for me--going out at midnight into old factories.
MRR: Raids?
Matt: Yeah. Here we can draw from each other in regards to whatever specific skills we might have.
MRR: Did you (Matt) wind up doing the college scene?
Matt: Yeah, I went to the Art Institute for a couple of years. I dropped out of that when I started getting into music, which was a lot more exciting. The Art Institute's a joke basically.
Mark: It was less of a joke back then. There were some interesting people there back a long time ago.
MRR: So this thing between you guys just sort of grew. It wasn't like you sat down and said "Hey..."
Matt: Mark was definitely building machines and doing the stuff when I met him...and I thought it was extremely interesting.
Mark: I've got a picture of him at the first machine show.
Matt: It didn't seem like a crazy thing at all to me. It seemed really, really sane. Just the way I notice a lot of people's reactions when they come in and then just can't understand. They go "Do you sell these things?" and we go "Well, no."
MRR: Do you think it's a situation of making sense or a lack of openess on their part?
Matt: Obviously, but from a certain standpoint, it (SRL) makes no sense at all...
MRR: From a typical standpoint.
Mark: An abundance of fear. People are afraid of seeing things that are so distinctly at odds with what they're used to.
Matt: And let's face it, fear is such a motivating thing.
Mark: And I don't consider this so far out there. I mean, it is in a way because it resembles a lot of things people think are weird but just sort of academic. Like people dressing up in leather and bondage or people trying to act kinky or businesmen taking drugs. To me, all that stuff's like really square. Any time you can just read about something that millions of people do, it's just really square, it's like academic. To be really weird, you gotta be able to do something that's kind of on the edge. There has to be a way it can transcend the traps that a lot of other things, that are really intense, are.
Matt: How close to the edge can you get without...
MRR: What's an example of these traps?
Mark: Okay, like a serial murderer. They go around and kill people. They come to the edge, they get their excitement, and then they just kind of waste out and they just get caught. They do something that will trip them up. They keep trying to top what they did and eventually they get caught. That's a trap, you know? Someone in the art world

becomes real successful. They're resigned to do exactly that same type of thing the rest of their lives. The whole economy of their success is based on a style and they can't change. That's a trap. What else have they got? There's very few people that have the luxury, and I think it is a luxury, to be able to genuinely pursue something that is unfettered by these kinds of things. I don't think it's that hard to do. I don't think what we try to do here is that hard. People really believe these lies about what they want and what they should have and they think they want to be like in art magazines...

MRR: I understand you've gotten some grants?

Mark: We'll take anything we can get from anybody. I don't care who they are. That's idiotic, that's self-destructive to think that you're not gonna take advantage of people when they offer themselves up.

Matt: Or it means like an existing structure. You have to say, "Yes, I am an artist" to plug into it like a grant from the National Endowment of the Arts (NEA). Well, of course, we're artists, certainly, and you write the grant and send it in and we've gotten NEA money. It's government money. It's there, thank you very much.

MRR: Is it a real conscious thing to watch for these "traps"?

Mark: Of course, I think about it all the time. That's the most important job I have, to watch out for the traps other people fall into. Thats probably something I've spent half my time thinking about; what to avoid. That's my axiom, what to avoid doing so you maintain. Unless you watch out for that stuff continually in a very active fashion, you're not gonna know for a long time that you made a real stupid fucking move. You've got to be extremely paranoid. You gotta remember any fucking tiny move you make could ruin your life. If you start thinking about it that way--most people don't. They think they're on top of it for now. I'm nothing as far as I'm concerned. I'm nowhere no matter what anyone has ever said. I don't care what I ever did that supposedly means this or that. I'm nothing, I'm just a zero. And like I'm continually trying to be more than that and that's the only attitude I think you can take; just gotta remember that you're an idiot. You just gotta do the best you can to deal with life like an idiot would deal with it. I think if you live a life of self-deprication, don't go around telling people things like that but if you live your life, assuming that you're gonna do something bad or idotic, then at least you have a chance. That's my approach. It certainly may not work for everybody. Every thing I see around me that's fucked-up, that I hate, can be traced back to someone not knowing what they're doing, not thinking about what they're doin'.

MRR: So you think it's possible to wind up in holes that you're not going to be able to get out of?

Mark: Of course it is, but, on the other hand, you can look around yourself and you can see people who manage to exist and do really exciting things that don't fall for these things. 'Course, it's compromise anyway. We could have made alot of money... in the gallery scene. We could be rich. We could have a fucking shop 10 times the size of this if we wanted to. People don't know the difference between selling-out to getting ripped off. Unless you fucking get alot, I'm talking a couple hundred million cause good ideas are worth a few hundred million dollars. That's selling out.

Matt: We've gotten offers to rent our stuff from all kinds of people, from movies to rock & roll. They would just take what we worked so hard for, so long for and just make the most idiotic bastardization of it.

Mark: Once you start doing it, you can obviously make incredible amounts of money. We've gotten offers like that and I just laugh at them and say, "Yeah, sure".

MRR: So the idea at that point is that you'd be owned in a sense?

Mark: Yeah, it would be different if we were like dorkey struggling artists and were like "Oh, I don't have any skills and I can't work and I don't have any money". If we sat around like cry babies of course we'd do stuff like that. But look what WE got. We've got a huge shop, access to all these different things. We got all these people that help us... We got it made, in a way. We know how to use the little money we have and put on performances that look like they cost 20 times as much.

Matt: Those people that help, they keep coming 'cause they get something out of it, too. We use them as helpers but it's a symbiotic relationship, because the ones who really stick it out are the ones who can see clearly. We're not weirdos to them. They can understand the benefits of this type of thought.

MRR: Is that how it works when these performances come up? There's a group of people you guys call on...

Mark: Not until the last week. Werner's on sabatical now but me and Heckert just make everything to do everything so until the last week or two we don't really get much help.

Matt: We could probably set-up the whole show ourselves but it would take a month to do it. In 3 days, you gotta have alot of people.

Mark: In LA, we had 50 people for 3 days.

Matt: (These) people are getting interested and it's for themselves, too. That's one kind of reward that's in it for me. It's not anybody saying, "oh, that was great, I like that.". It's just when people are willing to do that, be a part...

MRR: What do you suppose "it" is? Is there any sort of generalization that can be made about that?

Matt: Not specifically. They're just really involved in something that's really different. And it's something that isn't going on anywhere else. Maybe something like it, from a car accident to something they see in a movie, but they (with us) get a chance to be right there to help and slug it out.

Mark: I think people kind of like it because we don't ascribe any particular purpose to... certainly not to make money.

Matt: Yeah, and they can see that, too.

Mark: It's sort of like the position (in which) we've put the audience. We specifically go out of our way to engage people and involve them in a whole series of self-contradictory and confusing statements and information and it's the same with the people who help us. In the face of that kind of thing, what they tend to do is come up with their own idea about what it's all about.

MRR: So people that are helping you are almost an extension of the audience...

Matt: We're an extension of the audience too, though.

Mark: We put ourselves in the position of being in the audience cause we're not out there doing the stuff; we're just making it work. We've got to watch it too. That's why people get a real satisfaction out of working on the shows cause we don't tell 'em how to look at it.

Matt: Each show is different; it's never repeated, so for us it's a lot like it is for the audience, on a different level.

Mark: People know it's going to be new every time.

MRR: How closely are the media campaigns and the actual events orchestrated? Is there a real specific message from you or is it more of creating a situation to foster some sort of an experience for the audience?

Mark: It's very specific. We specifically decide what kind of show we're going to do long before we do it. We produce machines that are personifications of those ideas in the end and we get down and figure out our props and make the things that are more closely connected with the theme. Then I do the titling and design the poster; you've got to set up people's anticipation. Every corporation, everybody has a product (and) they package it, they promote it in a certain way. The last show was about illusions and lies and tricks and I thought "How are we going to package (the show)?" That's one of my jobs here, to entice people and peak their interests. It's just one more way of making the situation more acute than it is. "This is like a challenge, these people (SRL) are saying THIS but is THIS true or is THIS false? What is this? How are they gonna use tricks to uncover illusions?"

MRR: Is it the questions that excite you? The fact that you're putting people in this mind frame where they're looking at the printed material and looking at the "experience" and thinking and questioning. . .

Mark: As I was just saying, the whole situation is geared towards the acute. It's not a long drawn-out thing. The poster sets people up for a situation where we take months and years sometimes and we put it in a situation where things happen immediatly, things are happening continually. There's an overload of sound, things are happening probably too fast for everybody to really see what's going on, coupled with expectations people have. It's all a way of making an experience, a performance, doing a different thing every time so no one really knows what to expect. We don't even really know what to completely expect. It's an information overload-type experience; that's what we're trying to do. In that sense it's in step with what goes on everywhere, the whole future-shock thing. It's a system that's in step with the times.

Matt: It's all just part of being sensitive and aware of where the world is right now in comparison to the rest of history. It's what the fuck is really goin' on.

Mark: It's not like a heroin kind of experience, not a sleepy-headed kind of thing. The questions posed by the posters demand people to say "Is this a sham? Why are these dogs on this poster (L.A. show)? Does this person mean this or this?"

MRR: Is that "it" , what you just said? The person who's looking at this and full of questions and trying to work it out? Or is it a hopeful next step where people say "I think this is it!"?

Mark: Of course it's a hopeful next step. Obviously. We don't know what this is geared to. We're trying to find out.; that's why we do this stuff. I could infer ten

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million superfical and cliche ideas, kind of New Age ideas about what we're doin'. But I refuse to do that kind of crap cause that's what everyone trys to impute. I think it's just BULLSHIT cause no one can know that kind of thing. . . if they did it would be in a museum or something. We're never gonna stay still in one place long enough for anyone to be able to do that with finality. Only an idiot would want to sit still long enough for someone to really know what you're doin'. If you're in a position where you can be evaluated and judged accurately then you might as well do something very specific and forthright like casting vices or making bicycle tires all day.

MRR: You feel that you're under a thumb at that point when someone's got your act down? You've been doing it long enough so that people have figured it out. Your responsiblity is to be beyond that?

Mark: We always work in that direction.

Matt: You'll always have people say after a performance, "Oh well, it was thus and so or thus and so". If you asked a thousand people that were there...

Mark: Everybody has a weird and different idea about it. Once people think--that, to me, is an indication that what we are doing has a certain amount of success because nobody agrees. It's like an accident scene. No one knows what really happened, it's up for grabs.

MRR: I'm trying to think of an analogy for that experience (an SRL performance) and what comes to mind is something like a preparation with a gun, up to the point you pull the trigger. There's planning, there's forethought. But what happens after that could be a different story, the gun may not be aimed, maybe the fact that it just goes off is the essence - the shows as performance, but also an experiment. In other words, you have a certain amount of planning, a theme, and an idea...

Mark: We have alot of planning.

MRR: But yet it has a side that you aren't going to realize till it's over with?

Mark: Yeah, of course the goal is to keep that side from interfering with the show. You're doing a performance, you're gotta give people something to watch and it has to be interesting. It has to have timing, conducive to being observed on a live basis. Those are some of the realities, the plain facts you just gotta deal with.

MRR: Rudimentary kinds of things...

Mark: We're not fooling ourselves. We're not trying to create some free theatre.

Matt: (laughing) No, it's nothing like that. I think one of the ways to keep it exciting especially for myself, is a little thing I used to do ever since I was a kid - you talkin' about that gun-thing was makin' me think of it. I would have a knife and think to myself, "I'm gonna go up to this person with the intention of stabbing them just violent and for no reason" and just come as close as I could to doing it before stopping my brain. But (I'd) try and really believe that I was going to.

MRR: To sort of get the rush?

Matt: Yeah, I've done it with all kind of stuff - like punching my grandmother in the face.

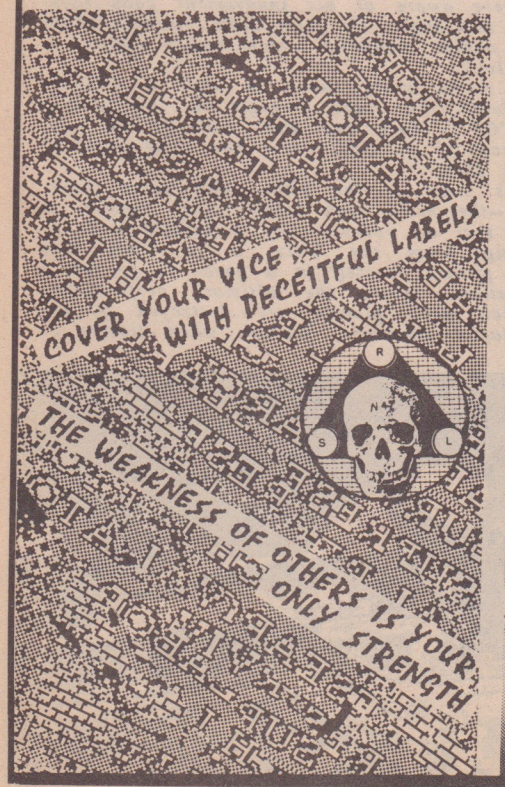
MRR: So it's like you practically experience it but you don't suffer the consequences.

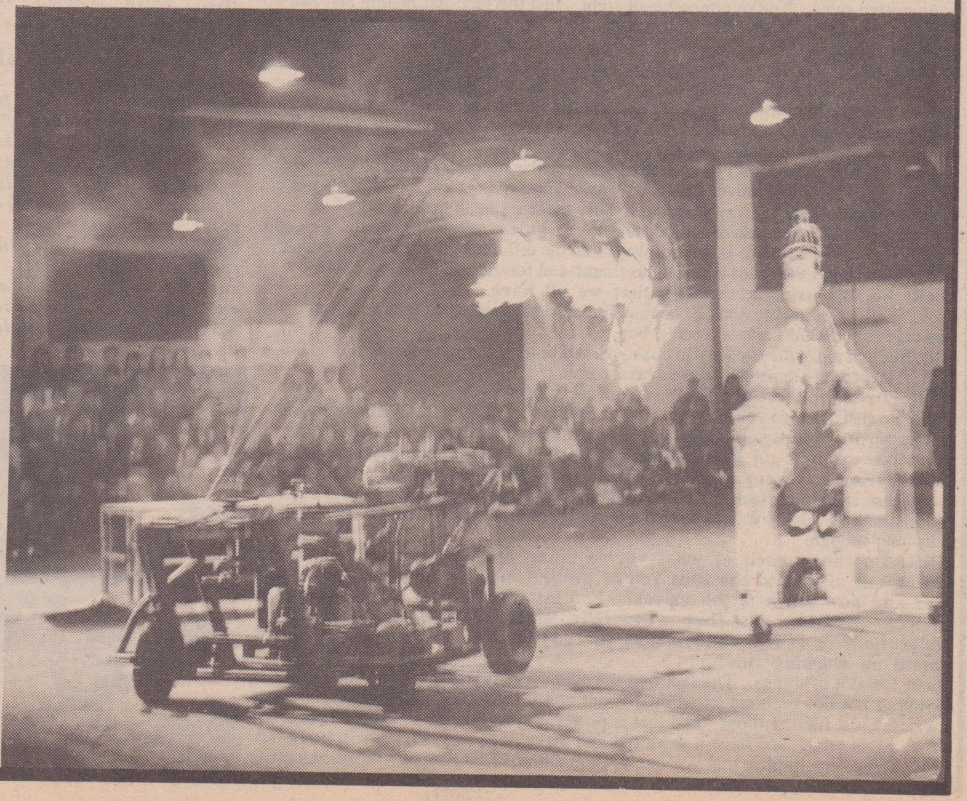
Matt: Still, I always knew that...

MRR: That you were in control...

Matt: Yeah, it's a thing I keep doing now, but less blatantly in my own mind. It's not so simple any more.

Mark: It's like how far can you push people, how far can you push the Fire





Eric Werner Matt Heckert Mark Pauline

Department in this case (the last SF show). How far can you push regulations and rules because we obviously and blatantly violate them.

MRR: What do you see that doing--that "pushing", that "testing"?

Matt: You see alot of people get nervous and jittery.

Mark: It's a good example to people, cause people have this idea of the creative community as being a bowl of wet noodles. That's like a really bad image. Why do you think people go in the army - because of fucking shit like Rambo "I'm gonna be a tough guy, I'm gonna kill these people!". So you have an exciting person who might have a few good ideas and they get sucked up in this thing that they think is exciting. Like "I'm gonna go in the Army and fly a helicopter" and then the blades are gonna come off, they forget about that part...aside from the fact that it's a brainless idea.

MRR: It's a romance....

Mark: I'm just saying that's an example that you can have power, you can't be powerless. You can push people around. You can conduct yourself professionally, just like a business conducts itself. You can be ruthless, you can do anthing you want to get what you want, you know? You can choose the competition - right? You play by unwritten rules. You're gonna be all right. Just the fact that people just can do that, that people get away with doing something like that, as opposed to going the accepted route, which to me is just a drag. We want to encourage people to do different things. The reason the creative community has no intrest to people anymore is cause no one's doing anything interesting. People are just counting their money. They're not creating new systems. People should be out there making new systems! People can tell me a thousand times a day that not everybody's cut out to do something exotic or experimental and I just say "IT'S BULLSHIT!" cause anyone can do it. I was just like a regular guy. I hung around with regular people. I could have done that for the rest of my life. I never thought I was anyone special but I said "Lets get out there!" . Maybe there's a way you could really make a stir. It takes years of work. . .

Matt: Especially when you're still around the "regular Joe". You see those people around you and you realize in a lot of ways that the difference is really slight. It's this much (Matt shows the space between his thumb and forefinger) in your attitude.

MRR: So, it's using a capacity that we all have...

Mark: Well, most people don't have an attitude. Most people just take an attitude that they read about in the back of a cereal box.

Matt: But you mean the capacity to push yourself or to discipline yourself a little bit.

Mark: The capacity to actually have a personality.

MRR: To be you vs. the back of the cereal box.

Mark: Yeah. To decide you "really" want to be this way and "really" be that way.

MRR: So for what you guys are doing here; is it more an expression of yourselves or is it ...I keep wanting to ask "what's the master plan"?

Mark: Obviously, we are assembling some kind of view that can be construed. Any master plan is a master lock. It's composed of many different parts that fit together and all function in a related way to open the lock. That's what you'd find out if you talked to us long enough.

MRR: But how much of what you're doing and the satisfaction you're getting out of it, and the time you're putting in; how much of that is the ends and how much is the means? For instance, is one of your cannons (a SRL creation), is that a specific piece of one of your poster declarations or is it a cannon that you guys put alot of work into and it wound up working fine?

Mark: It's alot of things. The fact that we even have it... that cannon represents an advanced physics problem. I worked it out and I don't even know anything about physics, I just figured it out - and that is power, to just be able to think "This looks like it might work" and have it work out and make huge and make it still work out. That's power that implies that you can do something. That people who are scientists are only supposed to do. The fact that I own a cannon, I mean, who owns a cannon? Nobody owns cannons. To be able to get explosives for that, to be able to use explosives like that safely, to make the powder, to be able to test it in your own yard in a city and have nobody say anything to you about it and to do a show using it in front of people and not even get permits, and have the Police Department there, have the Police talk the Fire Department out of having you arrested. And then to have people who don't even know how it worked...

Matt: That's obviously not the main force behind our work. We set it up in that way, but when they come and start talking to us we're very intelligent, and we're artists and we're doing these performances. Basically, the guy's head is spinning and there's no way for him to nail it right down, and that is the thing about doing something that is really radical...

MRR: It takes on a scale when those forces come in to play...

Matt: These heavy metal kids or some real "dudes" come around and say "You guys should use this thing on the police station, you should do soemthing really rad." Sure, really rad for 10 minutes and then were would you be? You got to be able to see what the fuck is right in front of your face...

MRR: And to appreciate a long term commitment...

Mark: And there's the whole way of how we.. How do you even have something like that, where did the parts come from? How was it even made? Just to get it, I mean that's just true perversity, it's just so far out. It gives you this image of yourself. It's not based in what you talk about. It's a system of existence that allows you the luxury of really knowing that you're like that, 'cause you fucking went out and did all this weird shit and you still do this shit. You don't sit around and talk about divesting in South Africa. Those students, they shouldn't be talking about divesting in South Africa. They should be fucking raising money to run guns to South Africa for black people. They should send anti-aircraft rockets to South Africa - fuck this divestment shit. They should invest in weapons.

Matt: They should try and make sure that all the American Indians get some of their fucking land back. You were talking about what that cannon represents, amongst those other thing is the fact that you got something to do every day, and not mindless acts. We are the kind of people who gotta be busy.

MRR: I don't know if this is a question that you want to answer, but if you were to throw percents on two things--one your intellectual motivations, the other just the enjoyment you guys get out of dealing with the mechanical things--what would you say the spread is?

Matt: 100% each.

Mark: Yeah, a 100% each. It has to be equal proprotions because if you just have the ideas... like, some ideas get delegated to underlings to produce--that doesn't really get you anywhere. You can't really do indepth work that way. That's not the way research is done. You have people who are obsessed with what they're doing and they start making stuff and then don't even necessarily work with what they're doing and they come up with some crazy kinda thing. That's the way we work around here. I don't pretend there's a difference between the two...

MRR: You wouldn't be able to do what you're doing, in essence.

Mark: We rarely talk about it separately. I spend alot of time making stuff. I spend alot of time thinking about how to use it, how it's going to effect the future, if it's a good move now... and you have to think about this.

MRR: How are you feeling about it in general as far as...

Mark: How things are going?

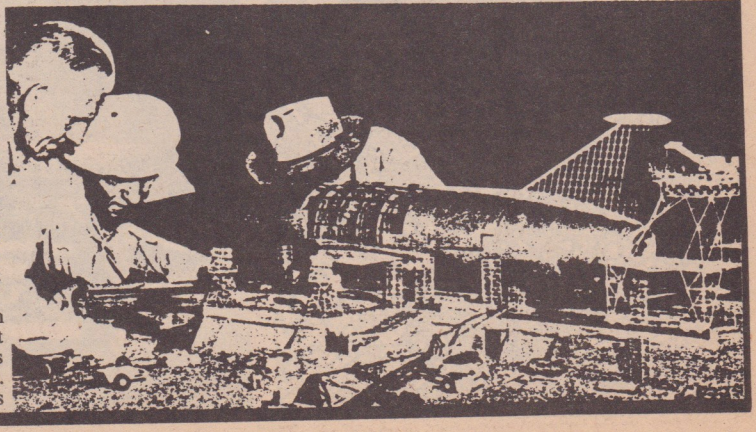
MRR: Yeah

Mark: Things are going real well, things continue to progress.

The interview went for another hour or so, dealing with three main themes: racism, the cops, and future doings of SRL. Mark seemed very aware of his inadvertant good luck, being young, white, and male. He feels quite strongly about the kind of attitude and/or mentality which makes racism so pervasive and ridiculous.

On cops, SRL seems quite lucky in that a friendly neighbor is on the force, thus word amongst the law is that the SRL folks are "OK". Mark and Matt indicated that the violent (macho?) aspects of an SRL show has some level of appeal to the boys in blue.

The future holds more of the same, with some rather significant differences--the main area being scale. Imagine a performance so large that an entire valley is utilized and the audience is watching from the hills, a la Civil War spectacles. Better yet, picture yourself in a queue to get on a rocket ship. Destination: space, the ultimate performance environment, in which dead planets are destroyed in the wake of dueling galactic machines. Wonder when tickets go on sale?



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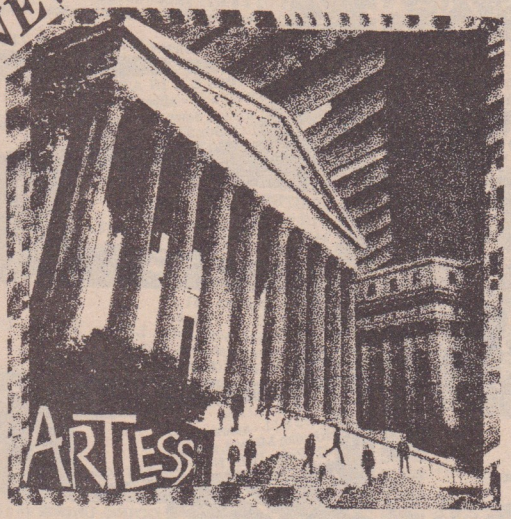

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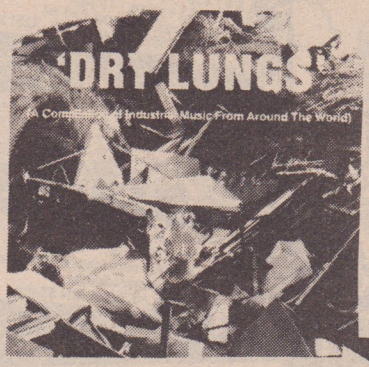

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PELTIER UPDATE REPORT Fall 1985

Legislation Calls for the Return of the Paha Sapa to the Lakotas

Just over 100 years ago, the discovery of gold in the Black Hills caused the U.S. government to abrogate treaties with the Lakota people and take land reserved forever for use only by Indians. In more recent years the presence of uranium and taconite (iron ore) in the Hills has made that area and the near-by Pine Ridge Reservation a hot spot in the continuing land struggles between the U.S. government and Indian nations. Now there is reason for hope that some of the Black Hills — the sacred Paha Sapa — will be returned to the Lakota.

The Sioux Nation Black Hills Act, which was introduced in Congress in July by Senator Bill Bradley (D., N.J.) provides for the return of about one-fifth to one-seventh of the 7.3 million acres in the Black Hills to the control of the Great Sioux Nation. The Act notes that the Lakota people have pressed their claims to the Black Hills continuously for a hundred years and makes special provisions for Bear Butte and Wind Cave, places of special spiritual significance to the Lakotas. Other areas will be available for housing and other development as determined by the Lakota people working with the Bureau of Land Management and the U.S. Forest Service. Land designated as the Sioux National Park will remain undeveloped and in its natural state forever.

The pressing of claims for the Paha Sapa has taken many forms: law suits, court cases, and the establishment of Yellow Thunder Camp by Lakotas and the American Indian Movement in the Hills. The camp has remained throughout all seasons for five years and brought the sacred Sun Dance back to the Hills, where the ancestors worshipped and carried out this most important spiritual ceremony. The issues of land and its resources are at the heart of the struggles in which Leonard Peltier and Dino , Gary and Robert Butler are involved and for which they have been imprisoned.

The Paha Sapa — The Black Hills — is land sacred to the Lakota people. Before the invasions of the white settlers and the U.S. wars, the Lakotas spent an important part of every year in the Paha Sapa. Twice, in the Ft. Laramie Treaties of 1851 and 1868 after defeating the U.S. Armies, the Lakota people and their allies reserved the Paha Sapa for their exclusive use. But in 1872 the "mountain men" discovered gold in the Black Hills, and General George Custer came to make the Hills safe for the gold miners. Since then, Homestake Mining Company (owned by the Hearst family) has taken out more than a billion dollars worth of gold which to this day accounts for half of the U.S. gold production.

In 1980 the U.S. Supreme Court upheld the 1978 findings of the U.S. Court of Claims that the U.S. government should "compensate" the Lakota Nation for the abrogation of the treaties by paying the entire nation 17.5 million dollars. With the leadership of the Lakota Treaty Council, other traditional leaders, and the American Indian Movement, the Lakota people — six bands in North and South Dakota refused the payment. Despite living conditions of the worst poverty in the United States, the people stood together demanding the return of the land. In the most recent census, Shannon County, which covers about half of the Pine Ridge Reservation, was designated as the "poorest county" in the U.S. with an average annual income of $2600. Yet the people were adamant they would accept no money for land that had never been for sale. They remembered the words of Crazy Horse, "You do not sell the land upon which the People walk."

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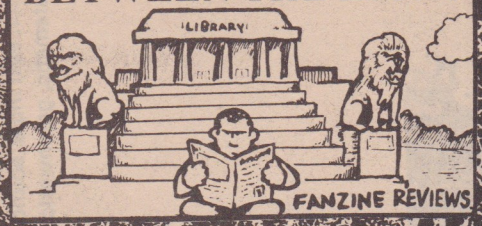

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- Martin
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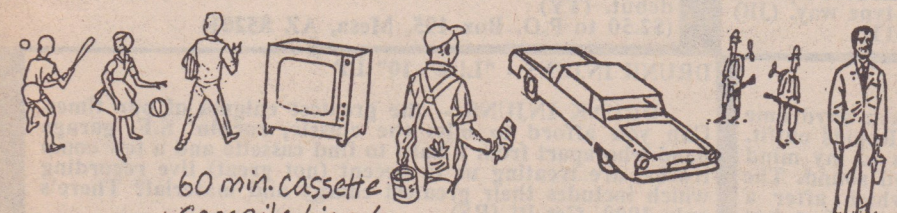

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A.O.D./BEDLAM - split EP

Originally planned as a live flexi (rejected by Eva-tone, monopolist flexi-pressers in the U.S., because of language), this limited edition comes out as a 7" with no pic cover. The A.O.D. stuff shreds as always, including a thrash version of "We Will Rock You." BEDLAM's side is rawer, but still rips. Well worth sending for. (TY)
(Buy Our Records, P. O. Box 363, Vauxhall, NJ 07088)

ALIEN NATION - "Anhedonia" EP

Dark punk with rock overtones, reminding me a bit of some ROKY ERICKSON. At times, it's too "rock" for me, but there are some songs with late-STOOGES influences ("Agents of Faith") that make up for it. (TY)
(31575 Evergreen, Birmingham, MI 48010)

BLOODSPORT - "I Am the Game" 12"

From Chicago, high-production post-punk with good power, occasionally delivering straightforward punches, but like the robot boxers on the cover, there isn't an overwhelming sense of identity or heart. Maybe I'm just O.D.-ing on all these major "indie" releases that rely on major-type production, making them sound homogenized to me. (TY)
(Homestead, P. O. Box 570, Rockville Centre, NY 11571)

BLEACHED BLACK - "Wrist Slashing Romance" 12"

This Connecticut band sometimes sounds like one of those tedious UK post-punk outfits, then they turn around and produce rockin' '60's-tinged guitar-heavy numbers. The best of the latter is probably "Prey for Me," but the lack of slickness on the production makes this debut pretty enjoyable in an early MISSION OF BURMA-type way. (JB)
(Rigid Records, Box 798, Trumbull, CT 06611)

THE BODEANS - cassette

A change of pace from the typical thrash snydrome with the new 12-song demo from this Grand Rapids outfit. Overall, a PROLETARIAT comparison comes to my mind but this band keeps a stronger guitar-oriented sound. The vocals sing right along with every beat, which after a couple of songs becomes annoying. The speed is fast but stills falls short of a lasting impression. (MS)
(434 Cherry Suite 22, Grand Rapids MI 49503)

CANCEROUS GROWTH - "Back from the Grave" cassette

A live tape that has its pluses and minuses. The drumming is really strong, the guitar raw, and the vocalist rivals CAPITOL PUNISHMENT's for lowest range around. Drawbacks include the mix, and the somewhat "heavy" aspects of many tunes. Still, it's crude and powerful. (TY)
(Ax/ction Records, P. O. Box 623, Kendall Sq., Cambridge, MA 02142)

CHESTERFIELD KINGS - "Stop!" LP

If it were 1966, this record would be cool. But alas... Anyway, most of the tunes here are originals (and decent at that, including the classic "She Told Me" from their last 45), breaking away from their cover syndrome which spans back many years. Now if they could only break into the '80's thematically... (TY)
(Mirror, 645 Titus Ave., Rochester, NY 14617)

CHILDREN IN ADULT JAILS - "Man Overcome By Waffle Iron-LP

Fans of early NO TREND will appreciate this rockin' noise. With Funk, jazz and experimental leanings, this screamin' combo raucously slash their way onto vinyl. Angry yet absurd. (TY)
(Buy Our Records, P.O. Box 363, Vauxhall, NJ 07088)

CLYNG-ONZ - "Hey Twerp" cassette

A combination of new studio and live tracks keeping with a basic medium paced thrash sound. The lyrics have a warped sense of humor and a predictable satirical flavor. The new vocalist adds more power, but the music could use a little more development. The covers are fun. (MS)
(P. O. Box 253, 205 E. 4th Ave., Anchorage, AK 99501)

CLOWN ALLEY - cassette

A 7-song release from this up-and-coming S.F. band, most of which are thrash. There's a heavyness to their sound, which becomes even more apparent on the two slower numbers, powerful post-punk dirges. Dave (ex-JERRY'S KIDZ from Albuquerque) sounds good, and the band is tight and strong, though I think the super-clean production here detracts a bit from their normally noise-intense live performance standard. A band to watch. (TY)
($3.50 to Ste. 428, P. O. Box 597004, San Francisco, CA 94159)

D.I. - "Horse Bites Dog Cries" LP

Simply great. Classic SoCal pop thrash with hot Agnew guitar and Casey vocals. Hot production, too. Rips completely. (TY)
(Reject Records, P. O. Box 4, Placentia, CA 92670)

DESECRATION - "Damaged by Decibels" cassette

A 4-song "death metal core band" that zips along at a frantic pace, isn't as metal as it is thrash, and avoids lame lyrics and sticks to political/social subjects. A pretty hot debut. (TY)
($2.50 to P.O. Box 195, Mesa, AZ 85201)

DRUNK INJUNS - "Live" 10" LP

DRUNK INJUNS -- the greatest enigma of our times. Can you afford to miss the classic, rockin' S.F. garage band who apart from a hard to find cassette and a few comp tracks, are treating us to decent (not great) live recording which includes their greatest energy and material? There's only 1000. Get it! (RS)
(Deluxe, P. O. Box 883311, San Francisco, CA 94188)

DEFOLIANTS - "How Much Would You Pay" LP

One of the best sounding tapes I've heard in a while, these guys utilize 60's punk, surf, and old punk, but weld it into a very modern, hard-driving punk sound, not unlike AGENT ORANGE running headlong into NAKED RAYGUN. Very tight, very powerful, intelligent, and not cliche at all. Plus, there's tons of tunes. Dynamite. (TY)
(1645 W. Estes, Chicago, IL 60626)

8TH ROUTE ARMY - "Nihilist Olympics" LP

A schizophrenic album with a melodic "then" punk side that includes material from their previous 7" releases, and a semi-commercial "now" side with recent post-punky material. I much prefer the former, though there's not a total separation. This is a decent record with some good lyrics, but only "No Leaders" is really irresistible. (JB)
(1 Dimensional Records, Box 461, Easthampton, MA 01027)

ED GEIN'S CAR - "Making Dick Dance" LP

'77 punk, both musically and lyrically. I mean it's fun stuff, retarded lyrics, old punk format, but there's not an overwheming power behind it or special wit. Decent regressive venture. (TY)
(Fred Argenziano, 617 46th St, Brooklyn, NY 11220)

EMG - "History of....." casette

Slow screeching noise guitar and pounding drums become the background for chanting vocals, together there are a lot of similarities to the WITCH TRIALS and CRASS type bands. There are 51 songs on this cassette which really shows the growth of this band but the muffled production takes away a lot and can become the main concern when listening. (MS)
($3.50 to 704 E. Park, Carbondale IL 62901)

FAIR WARNING - "You Are the Scene" LP

The first comparison that comes to mind is early SSD or NECROS. The music is a power-punching concrete wall-of-sound strengthened by gravelly vocals. The speed is kept under control, which creates an echoing, pounding effect on your body. Cool stuff! (MS)
(Psyche Industry Records, 2002 St. Dominique, Montreal, Quebec, CANADA H2X 2X1)

FANDUS CHEEZCAKE - "Live" cassette

Basic funny rockin' punk thrash that blends a lot of diversity and metal leads with satirical humor resulting in an entertaining collection of songs. The recording is live, and the cover of "Wild Thing" breaks new ground for that song alone. (MS)
(5 Windsor Terrace, Holmoel, NJ 07733)

GNP - "Grossest National Product" cassette

Somewhat garagy and loose, but more than made up for by the sheer zest and crunch. Cool guitar and good drumming center this ripper. Lots of thrash and a good cover of "I Wanna Be Your Dog," all done with lots of power. Good punk lyrics as well. (TY)
($5 to Spike Rogers, 4679 Wooddale Ln., Pelham, AL 35124)

GOVERNMENT ISSUE - "Live" LP

This pretty cool collection of songs contains all their hits, all of which were recorded live though 1982 - 5. The production varies from song to song but does a good job of re-creating the experience that this band brings across live. Worth looking into. (MS)
(Mystic Record, P. O. Box 1596, San Marcos, CA 92069)

INSURGENCY - cassette

Very well-produced power thrash. This is hard-hitting, head-on, stop-and-go hardcore. No frills, no innovations, and lots of tight meat-cleaver stuff. Good lyrics, too. (TY)
(c/o Bret Dickson, 3765 Live Oak Ct., Morgan Hill, CA 95037)

KARNIVAL SEASON - "I Won't Get Hurt" EP

Great psych cover, but the music is more of that quasi-folky L.A. style '60's pop than the trashy punk or the mindbending sound. "Camp 9-0-9" is faster, rawer, and by far the best song on this EP. Personally, I'll take the STOMACH MOUTHS or MORLOCKS any day. (JB)
($2 to Rat's Bane, Box 550279, Burlingham, AL 35255)

LEFT - "Last Train to Hagerstown" 12"

The stick-on label says "Iggy-esque post-punk." Forget that shit, this is full-on punk. While the vocals do remind me of IGGY, the music is raving punk stuff, not unlike early SAINTS. Excellent. (TY)
(Bonafide, P. O. Box 185, Red Lion, PA 17356(

LIQUID GENERATION - "I Love You/ 1/4 to Zen"

A-side sounds like ANIMALS meets LEMON PIPERS, while the flip is less bluesy and more poppy. Okay bandwagon stuff. (TY)
(Green Monkey Records, P. O. Box 31983, Seattle, WA 98103)

MANGOS - "Audio Obstacle Course" EP

Variable quality mid-tempo punk/rock on this one, and none of the five tracks left any impression on me. I'll credit their aggressive guitar sound and the total absence of metal tendencies, but the songs and performances just lack punch.(SS)
(Angry Red Records, P. O. Box 9, East Detroit, MI 48021)

M.J.B. - "How to Abandon Earth" LP

Around for a while but finally out with vinyl, this highly eclectic band debuts their sounds: post-punk, industrial, folk-punk, and more. Following in the footsteps of TOILING MIDGETS, SLEEPERS, and even FLIPPER, you'll find musicianship and intelligence at work here. Comes with booklet. (TY)
(P. O. Box 590564, San Francisco, CA 94159)

MAIMED FOR LIFE - "What Happened" cassette

An excellent political thrash/metal crossover that's a mixture of polished riffs, leads, and speed changes resulting in a sound like early DISCHARGE, yet still original. The production has a slightly tinny sound to it, but thoughtful lyrics gives this one quality. Recommended. (MS)
($3 to 1494 Spring Lane, Salt Lake City, UT)

MINUTEMEN - "Three Way Tie for Last Place" LP

This is the most blatant, consciously political effort yet by the MINUTEMEN. From the painting on the cover to their choice of covers (CCR's "Have You Ever Seen the Rain"), they attack war, Central American repression and political apathy -- and all the while still pumping out, fast and furious, the thrash/pop/jazz/rock sound they've honed to an edge. (Dog)
(SST, P. O. box 1, Lawndale, CA 90260)

NO MEANS NO - "You Kill Me" 12"

Fusing punk, metal, rock, and other forms, this second release by NO MEANS NO is delivered with lots of power and punch. Their experimentation hangs together pretty well too, sort of like what BLACK FLAG could do with a bit more imagination. (TY)
(Undergrowth Records, 456 Seymour St, Vancouver, BC V6B 3H2, CANADA)

NECROS - "Tangled Up/Nile Song"

More of the muscle/hair punk rock that they approached on the Flipside comp. Doesn't really bother me, but those who are rebelling against the NUGENT guitar riffs might want to stay clear. PINK FLOYD cover on the flip...hmmm. (Dog)
(Gasatanka Records, 1241 N. Harper, Suite #6, Hollywood, CA 90046)

NILS - "Sell Out Young" EP

On the NILS debut solo release, their music is distinguished in that they can easily shift from all-out ripping hardcore to a more poppy song with cool harmonies and nifty melodies. A very good record from a band that doesn't sound like anybody else. (Dog)
(Psyche Industry Records, 2002 St. Dominique, Montreal, Quebec, CANADA H2X 2X1)

OUR NEIGHBORS SUCK - "Isolation" LP

Most of the songs by the Arizona-based band are in the medium-paced punk vein, with a few slower or more rapid-fire. The production sound is thick here, and combined with their rock influences, makes for a lot of listening. Not awesome, but well done. Question remains though why they chose this label, often accused by German punks of pro-Nazi connections. (TY)
(Rock-O-Rama, W. GERMANY)

PEOPLE'S FRONT - "Speeches of Articulate Poison" cassette

The recording is pretty rough, but that won't stop you from enjoying this. Intelligent lyrics are propelled by tough and loud thrash. Noisy but controlled, with plenty of energy and determination. Good start. (TY)
($4 to Pudgi Gaszynski, 89 Seel Acres, Dunkirk, NY 14048)

PERE UBU - "Terminal Tower" LP

This is an ambitious overview of the lifespan of PERE UBU. From the early acid garage sound of their early singles, to the final, more jazz-influenced release, this labor of love contains extensive liner notes about each phase of the band and each recording. (Dog)
(Twin/Tone Records, 445 Oliver Ave South, Minneapolis, MN 55405)

PINK HOLES - "We're Glad to be What We Are" LP

Classic mid-late '70's Midwest garage punk, one side studio and one live. Full of grunge and satire, Les Black and Co. do covers ("Ring of Fire") and plenty of originals. Raunch and roll. (TY)
(After Hours Records, 300 Prospect Ave., Cleveland, OH 44115)

PROBLEM CHILDREN - "Fuk Yuz All" cassette

For the most part, this is good rockin' thrash which reminds me of the ZERO BOYS combined with the efforts of a mid-tempo AOD. Out of these eight songs, a couple don't seem to make it, but the remaining ones hold this tape together. Good effort. (MS)
(119 Park Ave E., Dunnville, Ontario, N1A I83, CANADA)

PUBLIC HUMILIATION - "Goony Tunes" EP

With all the skill of an early GERMS record, these guys will punk rock their way into your twisted little heart. Aptly titled, this EP is goofy and enjoyable. Playable at any speed. (TY)
(Fartblossom Enterprises, P.O. Box 818, Pomona, CA 91769)

PUSSY GALORE - "Feel Good About Your Body" EP

Combining garage, noise, punk, and spoken word, this crude trio will not appeal to most in their simplicity, but their commitment to the original punk aesthetic should. "HC Rebellion" has some important criticisms to hear, which you can also do live (see tour ad this issue). (TY)
(Adult Contemporary, 2151 CA. St. NW #402, Washiington D.C., 20008)

RAPE - "Let Them Starve/Crotch Rot"

A novelty record, to be sure. Side One features a flute and rhythm machine backing a ridiculous monologue about middle class guilt on starving Third World peoples. The flip is a satire on sex-oriented rock songs set to a grinding guitar and a beat. Twisted. (TY)
(1676 Linda Mar Blvd., Pacifica, CA 94044)

RAUNCHETTES - "Your Eyes/Slaughter the Pig"

While the A-side is more on the slow metal side of punk, the flip rocks more, has challenging lyrics (see article this issue), and reminds me of good early RUNAWAYS. Raunchy indeed. (TY)
(Jargon Records, P.O. Box 90594, Rochester, NY 14609)

SATAN'S CHEERLEADERS - "Lysergic/Electric Prune's Theme"

As you might have guessed from the song titles, this isn't the Long Island outfit of the same name. Far from it, both sides are instrumentals, borrowing from the YARDBIRDS and ELECTRIC PRUNES, but doing pretty toned-down semi-psych stuff. Nothing to rave (up) about. (TY)
(Living Eye Records, P. O. Box 4842, Irvine, CA 92715)

SEPTIC DEATH - 10"

This live recording dates back 2 years (S.D. haven't played live in well over a year, but will regroup this summer, according to Pushead) and features a whole slew of songs, including some not on their studio LP. The sound quality is definitely lacking on the bass end, but gives a good representation of their breakneck stop-and-go thrash interspersed with metalish breaks. The first of a whole series of 10" live discs on this label. (TY)
(Deluxe, P.O. Box 883311, San Francisco CA 94188)

SEWER ZOMBIES - "Live it or Leave It" cassette

These crazed noise-makers were caught live at Miami's Cameo Theatre in late '85, and this tape brings it all back. Obnoxious distorted guitar and echoing vocals amount to just about all of this entire cassette. Sound quality is poor, but in many ways this adds to the character and helps the listener get a feel for what this band is all about. (MS)
(Subversive Records, P. O. Box 552, Ft. Lauderdale, FL 33302)

SONIC YOUTH - "Flower/Use the Word"

Good atmospheric production makes the noise hang together better than on a lot of their releases. "Fuck" is bleeped throughout the A-side, which really grates more than the music. Flip is the A-side backwards, and no bleeps. (TY)
(Blast First Records, ENGLAND)

SPORES - "Schizofungi!" LP

SPORES make some interesting musical choices on this LP of mid-to fast-tempo mutant punk. The songs are quite catchy, but also often have that added instrumental difference (chimes, echoes, weird breaks) that makes for distinctiveness. Not earthshattering, though it's a solid and recommendable LP. (SS)
(Criminal Records, CANADA)

STARK RAVING MAD - "Amerika" LP

This second LP is in many respects a disappointment. Simple generic thrash with Jello-like vocals, ranting and raving about social rebellion. The music doesn't rage and the vocals become old very quickly. A big step down from their first release. (MS)
(Slob Records, P. O. Box 48437, Houston, TX 77234)

STIKKY - cassette

Somewhat garagy thrash, coming out of the ruins of ARSENAL (not the NY/SF combo) and is pretty decent, though the bulk is live recordings. Actually, the playing is pretty tight, and hey, how can you go wrong with titles like "Republican Children", "Team Gilligan", "When Mom Finds Out I Drink", "Conceptual Realizations of Life As Applied to the Oakland Colisseum", and "Reagan is a Poseur!"? (TY)
(637 Hubbard Ave, Santa Clara, CA 95051)

TEN FOOT FACES - "Don't Want Love" 45

Another great package from IPR. Midtempo with '60's pop and surf influences, punchiness, and a little goofiness. Not a standout, but they definitely have merit. I especially like the instrumental "Dangerous Visions." There's only 1500, so collectors beware. (RS)
(Independent Projects, Box 60357, Los Angeles, CA 90060)

VARIOUS ARTISTS - "Dingleberry Stew" cassette

An interesting hardcore sampler put together by the folks at Ax/ction records. Every branch of the thrash family is represented: metal thrash, generic thrash, speed thrash, good thrash and bad thrash. Most of the material comes from demo tapes and offers something for everyone. Some the standouts include: VERBAL ASSAULT, STUPIDS, DEATH SENTENCE, and PTL KLUB. (MS)
(P.O. Box 623, Kendall Sta., Cambridge MA 02142)

VARIOUS ARTISTS - "It Came from the Pit" LP

This excellent northern sampler has something for everyone. You expect great tracks from SNFU, STRETCHMARKS, and NO MEANS NO, but this LP showcases other positive young bands like MY DOG POPPER, S.C.U.M., SUDDEN IMPACT, and the RUGGEDY ANNES. Entirely recommended. (Dog)
(Psyche Industry Records, 2002 St. Dominique, Montreal, Quebec, CANADA H2X 2X1)

VARIOUS ARTISTS - "Matrax" cassette

An all-female band comp put out as a non-profit project by two womenin Canada. The music itself is al pretty hot, ranging in punk styles from thrash to classic punk to garage to pop/punk. Some bands included are: ICONOCLASTS, A.S.F., RAUNCHETTES, UNWARRANTED TRUST, INDUSTRIAL WASTE BAND, RUGGEDY ANNES, BARELY HUMAN, and PRE-METAL SYNDROME (among others). Good job, and comes with a booklet. (TY)
($4.50 to 555 Colborne St, London, Ont, N6B 2T9 CANADA)

VARIOUS ARTISTS - "More...Hardcore!" cassette

Mostly SoCal bands like ENTROPY, ILL REPUTE, SCARED STRAIGHT, STUKAS OVER BEDROCK, DOGGY STYLE, DON'T NO, as well as G.I., DRILLS, and ANETEUR GYNECOLOGISTS. Sound quality varies but everything rips...good listening. This label has also just released in the U.S. the INSTIGATORS live tape. (TY)
($3.50 to P&S Productions, 403 Greenbriar Rd., Carterville, IL 62918)

VARIOUS ARTISTS - "Mr. Beautiful Presents 'All Hard'" LP

Mr. Beautiful must have his head up his butt, cuz outside of the FREEZE's "Warped Confessional," OYSTER's "Headhunter," and GANG GREEN's "Let's Drink Some Beer" (previously unreleased), you get mostly MTV quality rock from a slew of groups. Occasionally okay moments, but overall it's hurtin'. (TY)
(Modern Method, Ste. 7, 1318 Beacon St., Brookline, MA 02146)

VARIOUS ARTISTS - "Ripping Headaches" cassette

Crazed thrash attack, compliments of this 15 band international compilation. With the likes of CONCRETE SOX, SACRILEDGE, WAR OF DESTRUCTION, and CRYPTIC SLAUGHTER you might of guessed that a majority of the material is in the hard-hitting speed metal style. But also there are several great thrash moments brought to you by STUPIDS, ENTROPY, and LARM. If this sounds like your bag of tricks, then play it loud and I assure you that your ears will smile. (MS)
(Generic Tapes, 37 Macklingate Ct, Agin Court, Ont. M1V 1EG CANADA)

VARIOUS ARTISTS - "Target You" cassette

This excellent 90-minute tape will strike the fancies of the thrash, speed metal, post-punk, and alternative music fanatic. The majority of the material comes from demo tapes and exposes several new bands, which makes it worth looking into. Book included. (MS)
($4 to Wally and the Beavers, P. O. Box 39275, North Cont. Station, Charleston, SC 29407)

VARIOUS ARTISTS - "Them Boners Be Poppin'" LP

First NorCal comp in a while, this one features some East Bay bands (SPECIAL FORCES, BONELESS ONES, FANG, Sacto's TALES OF TERROR, Santa Cruz's BLAST, and S.F.'s VERBAL ABUSE). Lots of metal or "heavy" punk, some thrash, and lots of power. Good recording brings out the best in these bands. (TY)
(Boner Records, P. O. Box 2081, Berkeley, CA 94702)

VARIOUS ARTISTS - "They Pelted Us With Rocks and Garbage" LP

A Cleveland area comp of varied underground bands. There's hot punk/HC from SPIKE IN VAIN, OFFBEATS, DARK, GUNS, IDIOT HUMANS, as well as moodier post-punk from SHADOW OF FEAR, FAITH ACADEMY, DEATH OF SAMANTHA, and others. Outside of just a couple of tedious cuts, this record is fine listening. (TY)
(After Hours Records, 300 Prospect Ave., Cleveland, OH 44115)

VIRUS X- 12"

The primitive compositions on this EP reminded me of the late great CHILD MOLESTERS, a similarity which even extends to the sick lyrics. Unfortunately, the songs lack that essential catchiness that made the MOLESTERS so great. There's good spirit here, but the music veers toward genericness. (Not to be confused with VIRUS, the NY band who's test press we reviewed 8 months ago, but who's LP is yet to come out!).(SS)
(Univag Records, no address)

VOMIT LAUNCH - "Fishbutt" cassette

Interesting schizo release. Simultaneously rough garage and well-done moody post-punk, and lyrically both sensitive and crude. Female vocals (with echo or harmony?) sound cool Sounds like LOU REED meets SIOUXSIE meets GIRLS AT OUR BEST. (TY)
($3 to P. O. Box 4527, Chico, CA 95927)

WE THE LIVING - "Renaissance Man" cassette

A change from this band's earlier HC thrash release. This time, the band leans toward a very melodic, underground, big-beat sound much along the same lines as KILLING JOKE. Two of five songs are instrumentals and really show the band's musical ability. (MS)
(Subversive Records, P. O. Box 552, Ft. Lauderdale, FL 33302)

WOMEN IN DRAG - "Metal Memories" cassette

Not metal at all, but a sort of psychedelicized heavy punk sound. Very well-produced, this 11 song tape is both "different" and yet still powerful. Most of the lyrics are a cut above, too. Worth checking out. (TY)
($2 to Tom, 2604 Muriel NE #A, Albuquerque, NM 87112)

ZOOGZ RIFT - "Amputees in Limbo" LP

Imagine mixing FRANK ZAPPA, CAPT. BEEFHEART, TESCO VEE, EUGENE CHADBOURNE, DOC DART, and SACCHARINE TRUST down to one demented guy and his musician buddies. Jazzy, dischordant, pun filled, at times melodic and/or rockin' with horns, various percussion and tape effects. Original and weird enough to be recommended. (RS)
(Rift/Snoot, 19119 Victory Blvd., #16, Reseda, CA 91335)

International/ International/ International/ International/ International/ International/ International/

A.Y.S. - "Expect No Mercy" EP

Fuckin' kick-ass English thrash with blatant early D.C. hardcore influences; they even do a great cover of MINOR THREAT's "In My Eyes." Great emotional personal/political lyrics that shed new light for a lot of English bands. Powerful as hell! Simply one hell of a record. (MS)
(Mortarhate Records, P. O. Box 448, Eltham, London SE9, ENGLAND)

ADICTS - "Bar Room Bop" 12"

The ADICTS show the return to their hallmark pop-punk style, replete with snappy arrangements and solid hooks in three of the four songs here. Almost up to the quality of their first few records, though admittedly they have softened their sound. (SS)
(Fall Out Records, 24 Gaskin St., London, N1 ENGLAND)

AUSAHME ZUSTAND - "Fur Mehr Phantasie..." cassette

Pretty decent older punk styles, both live and studio. Lots of melody, raw rhythm guitar,choruses, etc. Good music to file records to. (TY)
($5 to Apocalypse Now, P. O. Box 392, 4008 Basel, SWITZERLAND)

BEKI - "Don't Turn Away" 12"

BEKI Bondage, formerly of VICE SQUAD and LIGOTAGE, falls flat on her face on this EP. She has a great voice, but the music is completely characterless and bland pop and rock. TOYAH has done music in this vein infinitely better. (SS)
(Communique Records, ENGLAND)

BUSINESS - "Drinkin' and Drivin"/H-Bomb"

Both tracks are from previous LP's, and while both are okay punk, they certainly aren't so superior to warrant separate release. "H-Bomb" captures live energy, though. (TY)
(Diamond Records, ENGLAND)

GASH - cassette

GIRLS AGAINST SEXIST HYPE aren't fuckin' around at all! Great smashing hardcore, sharp lyrics, powerful production -- too much. Imagine a POISON GIRLS approach with thrash power, and you got it. Get it. (TY)
($6 to Hardcore House, 25 Momosa Road, Carnegie 3163, Victoria, AUSTRALIA)

BONES - "In a Sick Society They Won't Stop" EP

The EXPLOITED of Japan, believe it or not. The music has a simple marching, pounding beat and the vocals have a nice gravely flavor to them. Some of the song titles include "Insanity", "Sex", and "Barmy Rat". Get the picture? Nothing too exciting that already hasn't been done. (MS)
(Noise Room Records, c/o Yuraku So, 1-25-11 Kouenji, Minami, Suginami-ku, Tokyo 166, JAPAN)

CANNIBALS - "Christmas Rock 'n' Roll/New Year's Eve Song"

This year's Original Packaging Award winner, this single comes in a cardboard X-mas stocking. Is the music as zany? No, but it's rockin' R'n'B-type '60's stuff, especially on the B-side. Fun. (TY)
(Hit Records, ENGLAND)

CERESIT - "Three Gallons" LP

The debut vinyl from this German band has eleven hard, tight, melodic thrashers, and a good steady fast beat with several speed changes that give the music a memorable identity. There are some serious metal-edged guitar leads, but the songs are structured well so they're not overpowering. Excellent production creates the impression of the music being in 3-D! Worth looking into. (MS)
(Marcel Kery, Kronbergstr. Ga, 1000 Berlin 44, W. GERMANY)

CRIMSON SHADOWS - "Even I Tell Lies/You Can't Come Down"

The A-side sounds like the SAINTS (2nd LP) meets '60's pop-punk -- okay. B-side is way rad, a snarling '60's punker with SKY SAXON-ish vocals and nasty instrumentation. Once again, Sweden leads the way in this genre. (TY)
(Sunlight Records, SWEDEN)

CRUCIFIED TRUTH - "Death Sports (A Political Game)" cassette

A wonderful noisy and crude assault on your ears. While the musicianship is basic and loud, there is structure, changes, and thought behind it all. Good and intense, political as well. (TY)
($5 to P. O. Box 558, Hamilton 4007, Brisbane, Qld, AUSTRALIA)

CLAIR OBSCURE - "Santa Maria/Toundra"

This French band has put together an impressive package with photo cards and cover booklet. The single is right in the JOY DIVISION, early NEW ORDER, experimental vein, although "Santa Maria" is a little more rockin'. I know this doesn't sound great, but they're not bad. Needs more edge to make me happy, though. (RS)
(Danien Chalaud, 7 Topiary Sq., RIchmond, Surrey, TW9 2DB ENGLAND)

DEPRAVED - "Come On Down" LP

Great! Who are these guys? Awesomely powerful English-style thrash meets almost a D.C.-like hardcore approach meets DOA at their best! Great lyrics to boot. (TY)
(COR, Box 333, 37 Stokes Croft, Bristol, BS2 3PY, ENGLAND)

DEPRESSION - "Australia Australia" 12"

Maniac accelerated speedcore and the bites are intense. Their third release has head-choppin' activity which never backs off, their best yet. Laced with metallic thrash and abrasive vocals, and produced with a booming sound, this crossover ignites to drive you mad. Take off this buckled jacket, I want to flail. (Pus)
(Reactor Recoards, P. O. Box 623, Camberwell 3124, Vic. AUSTRALIA)

FUN THINGS - "Lipstick/Savage"

Both sides are typically rockin' Aussie stuff, with a DOLLS sound updated by Motor-City-type late '60's rock. Rock'n'roll, dudes. (TY)
(Citadel, mfg. by Sonics, 53 Rue J.J. Rousseau, 76 600 Le Havre, FRANCE)

FIXED UP - "On Your Line/New Two"

Sounding a lot like the FLAMIN' GROOVIES in both their early '70's "Slow Death" sound and their later jangly guitar stage, this single is pretty rockin'. While they don't flip out totally, it's good powerful R'n'B rockin', especially the B-side. (TY)
(Closer Records, 100 Rue Dicquemarc, 76 000 Le Havre, FRANCE)

GAS - "Sweet Emotion" 12"

Rock punk with crooning female vocals, metalish rock guitar, and overall late-PENETRATION sound. Singer bugs me a lot with her "sweet" singing. (TY)
(No address, JAPAN)

GNA GNA - "Crawling Chaos" EP

In reality, just two songs, both highlighted by melodic punk a la PENETRATION, complete with a clear singing female vocalist. Quite good, actually, with excellent production and simple but well-done mid-tempo instrumentation. (TY)
(Ramon Gonzalez, Gundeldingerstr. 125, 4053 Basel, SWTIZERLAND)

GNOMES - LP

Fans of eclectic hard punk should appreciate this release. Combining funk, rock, and jazz influences. Les GNOMES have a punchy and herky-jerky sound which could have been too distracting had they not delivered it with such force. (TY)
(20 Bd. Arago, 75013, FRANCE)

HEX - "Poison in the System" cassette

Containing both live and studio material, this tape demonstrates HEX's powerful anti-state message as well. There isn't as much bass as I'd like to hear, the sound quality is good and there's plenty of powerful music, as well as chants, rants, intersperced sound effects, and literature. Concerns are predictible: bomb, anti-vivisection, politicians. Good chaps. (TY)
($3 to Karl, 50 Ronald Rd., Newport, Gwent, NP9 76F, Wales, UK)

HINOMAYA - EP

Both A-side tunes are slick, mainstream punk (if that's not a contradiction in terms), and are to be played at 33 RPM. The flip is a 45er, though, and is thrashy, making it hard to believe this is the same band. That song rips, and the cover is also a grabber. (TY)
(No address, JAPAN)

HOT PANTS - "So Many Nites/Lover Alone"

Both sides are rockabilly-influenced punk, decently done but pretty country-fried. Definite CARL PERKINS influence. (TY)
(D.R.A.J., BP 33, 91 261 Juvisy Cedex, FRANCE)

HOOLIGAN - "Low Position" EP

Melodic early British punk influence. Two songs, both with upbeat tempos and singalong chorus. The vocals are done with a perfected sluring techinque which gives this record a lowdown party punk feeling. Good.(MS)
(no address, JAPAN)

INJEKTION - "Nar Kommer Jesus?" EP

This Swedish four song EP is more than a little influenced by new speedmetal bands. However, the rough, crunchy production helps to overcome that avenue. (Dog)
(LEM Records, no address)

IKKASHINJYU - "Dead Section" flexi

A three-song one-sided effort, this bands' name translates as "A Whole Family Suicide." Fans of fast-paced UK thrash will like this one, as it's well-produced and crunches. Good debut. (TY)
(Premium Records, JAPAN)

JESUS AND MARYCHAIN - "Psychocandy" LP

Their first album contains three previously released tracks and eleven newies. And like their other recent material, this new stuff contains numbers that melt perfect simple pop melodies with a wall of guitar noise -- a sublime combination only approached before by the VELVETS. (TY)
(Blanco y Negro, ENGLAND)

KILL TIME - "The First" EP

Actually, this is a 45. Both are fast punk with fuzzy guitar, a bit experimental sounding at times, but by no means groundbreaking. Decent. (TY)
(Time Killer Records, JAPAN)

KIKU - "Total-Noiz" flexi

Schmaltzy '50's R'n'R meets DOORS meets simple punk -- and I don't think I like the results very much. Total noise it ain't. (TY)
(Incect Records, JAPAN)

LAST ROUGH CAUSE - "Violent Few" EP

An interesting 4-song effort, featuring an almost folky pop-punk sound like the NEWTOWN NEUROTICS. And, as with that band, you'll find thoughtful lyrics and punchy delivery. Subjects covered are skinheads, glue, and standing up for your dignity. Fine-spirited punk. (TY)
(Andy Wears, 8 Bates Ave., Darlington, Co. Durham, ENGLAND)

LEATHER NUN - "Alive" LP

While I've liked a lot of their earlier releases, this one didn't grab me. It's real rock-heavy punk and post-punk that rarely cuts loose. On some of the slower stuff they do mount good power ("Lollipop"), but it's not enough. (TY)
(Wire Records, P. O. Box 3257, 103 65 Stockholm, SWEDEN)

MIGHTY CAESERS - "Ten Bears of the Comanches/Baby What's Wrong"

Thee MIGHTY CAESERS sound a lot like the MILKSHAKES on the A-side instrumental, and a lot like '62 UK R'n'B on their cover of JIMMY REED's classic. Beat/surf/R'n'B stuff with a cool but simple trebly guitar lead. Basic, crude, and lightly produced rock'n'roll. (TY)
(Empire, UK)

LA MUERTE - "Surrealist Mystery" 12"
"And the Mystery Goes On" 12"

Both of these EP's are fairly crazed post-punk meets 60's punk meets NAKED RAYGUN mets BUTTHOLE SURFERS meets BIRTHDAY PARTY, etc., etc. I made the mistake of playing one record at 45 RPM instead of 33, and it sounded even better. Incredible production doesn't hurt a bit either. Find these. (TY)
(Soundwork, Rue de la Justice, 1070 Brussels , BELGIUM)

MUSHROOM PLANET - "Take Me Away/The Chair"

Heavy rockin' Aussie stuff with plenty of late '60's and mid '70's influences, and since the Detroit sound seems permanently ensconced Down Under, it should come as no surprise. Okay. (TY)
(Hot Records, AUSTRALIA)

NINGEN HORMONE - flexi

Eccentric hardcore, ranging from FLIPPER-like dirges to weirdness that I thought only comes from Arizona or Texas. Pretty garage at times too on this five-song job. (TY)
(Joker Records, JAPAN)

PART ONE - "Pictures of Pain" 12"

Slow to mid-tempo post-punk. Haunting and flowing mood music bordering on Gothic, but not as trite. Weaving but simple melodies. The title track is the star by far. If you've been following the bountiful post-punk bands from the East Coast, you'll love these Brits. (RS)
(Pusmort, P. O. Box 701, San Francisco, CA 94191)

PERDITION - "The Intoxicated" 12"

This is a 12" reissue of PERDITION's earlier release. Obviously, the catchy Britpunk musical style hasn't changed, but the sound quality is a whole lot better. (JB)
($8 to Reactor Records, Box 623, Camberwell, Vic 3124, AUSTRALIA)

PETER & THE TEST TUBE BABIES - "Wimpeez" 45

Two routine Britpunk entries on their latest, but at least there's rudimentary songwriting skill and punky energy in evidence. Adequate, though hardly up to the standards of their first two singles. (SS)
(Trapper Records, 39-43 Wharfdale Rd., London, Ni, ENGLAND)

PICTURE FRAME SEDUCTION - "Hand of a Rider" LP

An English release that mixes bits of thrash with the sound similarities of GBH and ENGLISH DOGS, get with not the same amount of punch. Musically, it has a lot going for it, but nothing that makes it shine past the stack. Enjoyable and better than some UK releases, but needs that unique gusto to kick the brain around. (Pus)
(P.F.S., 14 Merlin's Terr., Haverford West, Dyfed, Wales, UK FA61 1PH)

PISSED SPITZELS - "13 song" cassette

Thirteen mayhem raging tunes surface from the basement of this West German band. Vicious stop-and-go thrash compounded with several mid-tempo speed changovers. The harsh bash/smash parts have a hard time keeping time, but the more melodic parts are quite enjoyable. (MS)
(Horst Barthel, Rienest 17 300, Hannomt 81, W. GERMANY)

PURPLE THINGS - "Deep in the Mind of..." 12"

An above average neo-'60's disc that mixes Lux-type CRAMPS vocals with slightly more tight '60's punk instrumentation. Maybe it's the hot production, but the five songs here really stick out, including a cool cover of "Wild Man" and RED CRAYOLA's classic "Hurricane Fighter Plane" (another CRAMPS rediscovery). (TY)
(Media Burn Record, ENGLAND)

R.A.K. - "Live" cassette

If you're a fan of that raw, early PISTOLS punk, as well as fast well-done punk, you'll want to locate this. Although it's a live recording (good sound, though), there's plenty of power and clarity, as well as excitement. Great guitar. (TY)
($5 to Apocalypse Now, P. O. Box 392, 4008 Basel, SWITZERLAND)

MARC RILEY WITH THE CREEPERS - "4 Air from Manda Vale" 12"

While the FALL seems to be suffocating in their own style, MARC RILEY exploits the sound of his former mates and adds gusto to make a quartet of first-rate songs. Imagine "Witch Trial" FALL with an added dimension of life and catchiness, and you get an idea of what this fab disc is like. Get it! (SS)
(In Tape Records, ENGLAND)

REVELLS - "Oct '85" cassette

Pretty cool and raw '60's-type punk. Tight and powerful, with an obvious NOMADS-influence, they rock hard and have a gnarly singer. Hot rock'n'roll. (TY)
(Marc Kohlen, Sloot 13, 5912 Es Venlo, HOLLAND)

RUNNING SYSTEM - LP

This Austrian band mines the same territory that the NOMADS do, and well-thought out originals, but they do it on a less frantic level. There's an overall enthusiasm that helps with the sound, but it might come over a little bit better if they'd work up a sweat. (Dog)
(TUT Records, Ludeng. 32, 1070 Vienna, AUSTRIA)

SEKAANNUS - "Kutsu" EP

Medium-slow paced but powerful, combining some of the better aspects of post-punk with the raw power of PISTOLS type punk. Lyrically, the three songs deal poetically and philosophically with aleination, religion, etc. Good sound. (TY)
(PL 33, 34801 Virret, FINLAND)

SHONEN KNIFE - 8" LP

A ten-song follow-up to their cassette (released in the U.S.), continuing with ultra-simple and basic (primitive?) pop ditties. Well, the music is at least...but with song titles like "Banana Leaf," "Chinese Song." "Flying Jelly Attack," and "Insect Collector," I have a feeling these girls are not at all as sweet and innocent as they sound. (TY)
(No address, JAPAN)

SLAM - "Tragedies" 45

This Swedish combo fail to enliven their mid-tempo punk format on their latest single. "Tragedy" is an uneventful ditty with lackluster hooks, and the flip sadly rates only as a mishmash of bad production and songwriting. SLAM has done much better than this. (SS)
(Slam Records, Myrkansv. 1, 802 38 Gavle, SWEDEN)

S.A. - "I Get Position" 8" flexi

Grungy thrash with hints of oi, oi, oi choruses but not falling into the sometimes wimpy charactor of a lot of oi music. The good mixture of abasive, distorted guitar and fast speed keep this record flowing smooth. Grade "A" thrash = Good stuff! (MS)
(Club Star Records, JAPAN)

TDK - "La Farmacia de Mi Barrio/Maleta Para Moscu"

The A-side is decent but uninspiring '77 punk, but the flip is a thrash ripper with cool choruses, though the lead singer doesn't quite grab me -- too clean sounding. (TY)
(Fonomusic, Garcia de Paredes 12, 18010 Madrid, SPAIN)

VARIOUS ARTISTS - "Are You Ready to Be Interogated!" cassette

This comp contains primarily demo tracks from the likes of AD NAUSEUM, STUPIDS, OI POLLOI, CHRONIC DISORDER, and a variety of less well-known bands, in appealing (and consistently political) songs. Very solid sampling of good bands. (SS)
($3 to Not So Mental Tapes, Beddis, 68 Hoskin St., Shaftsbury, Newport, Gwent, S. Wales, UK)

VARIOUS ARTISTS - "Have A Rotten Christmas, Vol.2" LP

A compilation which features some well-established names in European punk and HC. With bands like the VARUKERS, NO CHOICE, RATTUS, and ENGLISH DOGS, you would think this would be a very powerful piece of vinyl.Well, it's not, and most of the tracks are at the most average and leave no lasting impression. Nothing outstanding. (MS)
(Rot Records, 39 Boisover St., Mansfield, Notts, NG18 2PS, ENGLAND)

VARIOUS ARTISTS - "The Hardcore House" cassette

Some new Aussie bands show their stuff on this new comp. Excellent effort courtesy of: GASH, FILTHY TRASH, MIMOSA TRIBE, LONERS OF STENCH, and DEPRESSION. This is one diverse thrash compilation that will keep you on the edge of your seat! Recommeded. (MS)
(P. O. Box 623, Camberwell 3124, Victoria, AUSTRALIA)

VARIOUS ARTISTS - "1984 the Second" double LP

Spit out that raging energy with 38 bands delivering a wad of good slugs. This two-LP French comp but features a few international acts. This collection will separate the spine into sections with the likes of S.O.D., PSYCHO, HEIMATLOS, SOLUCION MORTAL, MELAKKA, BUTCHER, and more. For thrash-mongers and punk-harbours. (Pus)
(New Wave, Aline Richard, BP 6, 75462 Paris Cedex 10, FRANCE)

VARIOUS ARTISTS - "Spiegel Derzett" cassette

A good German HC sampler featuring many under-exposed bands like MOTTEK, CERESIT, DIE RUSSEN, INTERSCHROTT, and many more. Sound quality varies, but still the music is listenable and enjoyable. (MS)
($2 + IRC to Thomas Porr, Herderstr. 4, 6625 Puttlingen 3, W. GERMANY)

VARIOUS ARTISTS - "Uskullisen Koirawsa Cragesmuren Valcossa" cassette

A new compilation made up of Finnish and English bands. The Finnish side has the likes of RATTUS, SANCTUARY, and DORIAN GRAY, doing mostly raw, pre-released material. On the flip, we hear a ballet-type rant by ATTILA THE STOCKBROKER, and ten great melodic thrashing cuts by the UK ICONOCLASTS, who with their catchy riffs and vocals are the standouts here. (MS)
($2 and cassette to Jero Lehto, Kiverionk 12, 15140 LH, FINLAND)

VARIOUS ARTISTS - "We Won't Be Your Fucking Poor" double LP

This next "We Won't/Don't..." LP is an international blowout, with the likes of DOA, SACRILEGE, VIRUS, DIATRIBE, OI POLLOI, DEATH SENTENCE, NIC TOCZEK, STONE THE CROWZ, POST MORTEM, AOA, CONFLICT, TOXIC REASONS, and tons more. Sound quality makes for a Bullshit Detector varied effect. Scant info included. (TY)
(Mortarhate Records, P. O. Box 448, Eltham, London SE9, ENGLAND)

VARIOUS ARTISTS - "Wie Lange Noch..." LP

An all-European comp LP with the bulk of the bands hailing from Germany. There's quite a range of punk/hardcore styles evident, though the thrash from Holland's PANDEMONIUM and Germany's CIRCLE OF SIG TIU stand out for me. Other bands include ENOLA GAY, TIN CAN ARMY, WUT, A.N.A.L., EKLATANT, and France's VERDUN. Comes with a thick magazine that leads me to believe that most of the songs are politically-oriented. (TY)
(Double A, c/o Reiner Mettner, Langobardenstr 6, 5600 Wuppertal 6, WEST GERMANY)

VARIOUS ARTISTS - "Winter Bastards Horrorshow" cassette

A good mixture of high power HC, speedmetal, and melodic mid-tempo garage thrash bands. The majority of tracks are unreleased and a few are recorded live. Standouts include: DER RISS, RAYMEN, IDIOTS, DIE MANNER. Something for everybody on this sampler. (MS)
($3.50 to Bloody Mary, A. Bahr, Guntherstr. 122, 4600 Dortmund 1, W. GERMANY)

WILLARD - "Good Evening Wonderful Fiend" LP

I think maybe I could handle this super-produced punk-derived rock if it weren't for the singer. He plays it totally straight vocally, sounding real mainstream, and that puts me over the edge. Maybe LOU REED or DAMNED fans could get by, though. Comes with a three-song flexi. (TY)
(Captain Records, JAPAN)

Y CYRFF - "Yr Haint/AR Goll"

Well produced eccentric pop-punk. The B-side is a bit pop for me, but most of the A-side is interesting (save for some of the breaks, which get a bit "wavy"). Not run of the mill at all. (TY)
($3 to Karl, 50 Ronald Rd., Newport, Gwent, NP9 76F, Wales, UK)

YR ANHREFN - "Dim Heddwch/Priodas Hapus"

Raw punk guitar and almost UNDERTONES-like pop-punk add up to enjoyable listening. Both tunes are very straightforward, and it's the simplicity and the power that are so catchy. Weird as shit language, though. (TY)
($3 Karl, 50 Ronald Rd., Newport, Gwent, NP9 76F, Wales, UK)

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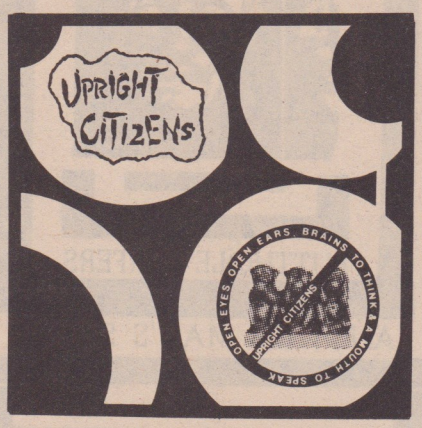

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